

Amateur Photographer

Mortified by
Mortensen

Ansel Adams called him 'the Antichrist'. Roger Hicks begs to differ



Passionate about photography since 1884



Have Nikon, will travel

One reader's verdict on
the **D7000** that he took
around the world

How to emulate
the look of the great
fashion legends

Classic lighting

PLUS How to photograph **barn owls** • DxO OpticsPro 10 tested and rated

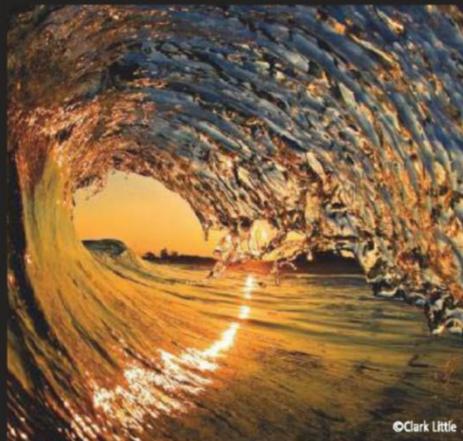
D750



- 24.3** MEGAPIXEL
- 51** FOCUS POINTS
- 180°** TILT SCREEN
- BUILT-IN WIFI**

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ONE OF the loudest debates within photography over the past decade has been about the use of Photoshop. There are those who view anything more than basic image correction and enhancement to be cheating, while a sizeable contingent question whether any substantial manipulation is even photography. Much depends on the genre. There's a reasonable expectation that documentary photography is an honest

representation of the truth (although that's another debate entirely) but should creative photography have such barriers?

This week's feature on William Mortensen reminds us that this debate has been raging since long before the digital era. His montages depicting often dark and lurid themes show just how far reality could be stretched using traditional methods, and outraged purists like Ansel Adams at the time. Judge for yourself on page 20. **Nigel Atherton, Editor**

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ONLINE PICTURE OF THE WEEK



Brathay by Clive Maidment

Canon EOS 5D Mark III, 16-35mm, 4secs at f/16, ISO 50

This unusual take on landscape photography was uploaded to our AP Flickr page by Clive Maidment.

'I took this shot with a Canon EOS 5D Mark III plus Canon 16-35mm f/4L lens one Sunday afternoon in November,' says Clive. 'I wanted a long exposure to flatten the running water, so I set the ISO low and stopped down to f/16. A Lee 0.6 ND filter and 0.3 soft ND grad helped to achieve balance, along with the 4sec exposure.'

'The outline of the trees on the opposite bank, their reflection in the River Brathay, as well as the symmetry caught my eye. A trial shot confirmed there was potential, despite the position of the sun being less than ideal. Simply setting the picture style to monochrome and then rotating the camera by 180° to view the in-camera image upside down gave me the alternative view I was after. Thanks for Joe Cornish and Mark Banks for these tips.'



Win!

Each week we will choose our favourite picture posted on the AP Facebook and Flickr communities and the AP forum. The winner will receive a year's digital subscription to AP worth £79.99.

Send us your pictures

If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 17.

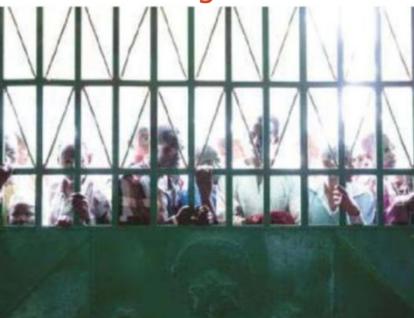
Via our online communities Post your pictures into our Flickr group, Facebook page or the gallery on our website. See details above.

Transparencies/prints Well-packed prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 17.

NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Hetherington award



© WILLIAM DANIELS
French photographer William Daniels has been awarded the Tim Hetherington Grant, a €20,000 prize created in memory of the British photojournalist killed in Libya in 2011. The photographer was chosen for his work on the Central African Republic.

Film scanner

If you have a collection of slides and negatives languishing in the loft, then a new 35mm desktop film scanner from Reflecta may come in handy. The RPS 10M film scanner costs £696 and is available now. Call 01793 615 836.



© ETIENNE FRANCE/WILDLIFE PHOTOGRAPHER OF THE YEAR

Wildlife battle starts

The Wildlife Photographer of the Year Awards has opened for entries. It features 21 categories for adults and young photographers. The contest is co-owned by the Natural History Museum and BBC Worldwide. Visit www.nhm.ac.uk.



© KYLE BRECKENRIDGE/2015 SWAY WORLD PHOTOGRAPHY AWARDS

Winning formula

Racing driver Jensen Button is among Formula 1 stars who have taken photos to raise money for Great Ormond Street Hospital Children's Charity. The drivers were asked to take a photo that represented a 'snapshot of their world'. Their signed images will be up for grabs at the Zoom charity auction in London on 16 January, backed by Nikon.



© JONATHAN EASTLAND

Drone sales soar

Sales of drones at the electronics chain Maplin soared 450% in the weeks before Christmas. However, Maplin Direct managing director Oliver Meakin voiced concerns about users being unaware of the rules. He told AP: 'Maplin has asked its main suppliers to include a leaflet covering the appropriate regulations, as well as training all store colleagues to advise customers of their responsibilities.'



WEEKEND PROJECT

Shoot from ground level

Frequently, we photographers put the camera to our eye, compose and shoot without paying too much attention to the foreground. The foreground can often be rather drab and, if we're not careful, it can dominate the image more than we intend it to. For example, when taking pictures of a car, the road is not very exciting and often detracts from the image. By switching the perspective of the shot and shooting from a low angle, little of the road surface will appear in the image and far more emphasis will be placed on the subject.

This technique can bring a freshness to a whole host of subjects, providing there is a strong focal point to the shot. This weekend, why not try using this ultra-simple trick to add some more impact to your images.

1 Many recent cameras have an articulated LCD screen, which can tilt and rotate. If you have a camera with this feature, use it to your advantage to get down to a low vantage point.

2 If your camera has the type of Wi-Fi connectivity that allows you to control the camera using a smartphone or tablet, then connect the camera to the device and trigger the camera remotely.

BIG picture

'Dinner Time' entry for the 2015 Sony World Photography Awards

◀ This shot is just one of the entries that has been submitted for the 2015 Sony World Photography Awards, Nature & Wildlife category, Open Competition.

Titled 'Dinner Time', Kyle Breckenridge took this shot of a mother and cub in the Great Bear Rainforest of British Columbia, Canada, near a small village called Klemtu. What makes this shot a bit more special is the fact that these bears are spirit bears, or Kermode bears, a subspecies of the North American black bear. Living in the Central and North Coast regions of British Columbia, these bears are rarer than the giant panda in the wild and it is understood that it is only the second time a white mother and cub have been documented. Most mothers and cubs are a black and white combination.

www.worldphoto.org

Words & numbers

The painter constructs, the photographer discloses

Susan Sontag
Writer and filmmaker
(1933-2004)

£6 million

The amount compact system camera sales were estimated to have risen in the UK last year, compared to 2013

SOURCE: GfK



3 Get down low for a more dynamic composition

Some tripods boast the ability to remove the centre column or move it out of the way, allowing you to shoot at ground level. This will be useful if shooting at shutter speeds too slow to be handheld.

© CALUM MCNEIL/RILEY

4 Subjects do not react to a photographer shooting at ground level in the same way as they do when the camera is at eye level. This makes it an excellent technique to use when you want to capture people candidly.

© CALUM MCNEIL/RILEY



Nikon reveals D5500 with touchscreen



Available from 5 February, Nikon's D5500 DSLR will be out in red or black versions

Nikon used the CES trade show in Las Vegas, USA, to unveil the Nikon D5500, a new DSLR with a vari-angle touchscreen 'housed in a 'compact, lightweight body'.

Billed as significantly lighter and much slimmer than its predecessor, the new DX-format DSLR is claimed to be easier to handle, partially thanks to its 'deep grip'.

Nikon also claims that the D5500's contrast-detect AF is 20% faster than the D5300 when shooting in live view.

Priced £639.99, body only, and due in shops on 5 February, the Nikon D5500 measures 124 x 97 x 70mm and weighs 420g (without battery and memory card).



The D5500's Touch Fn function allows key settings to be adjusted 'quickly'

'Since the explosion of smartphone technology, there has been a huge wave of innovative and creative photography worldwide,' said Simon Iddon, a group product manager at Nikon UK.

The D5500 has a 1.04-million-dot vari-angle touchscreen



'The D5500 is a chance for people to expand on their photography skills while providing outstanding results,' he claims.

The 24.2-million-pixel model features an ISO of 100-25,600 and a 39-point AF system, with nine cross-type sensors at the centre.

Also on board is a 5fps burst rate and Expeed 4 image processor.

The 3.2in vari-angle screen has a resolution of 1.04 million dots. The touchscreen can be used to focus and shoot, or to adjust aperture, shutter speed and ISO, for instance.

A Touch Fn function is designed to allow the user to 'quickly adjust key settings with a finger wipe' while using the viewfinder. Up to eight settings can be assigned to the Touch Fn mode.

Other features include a new Flat setting to help maximise dynamic range, ten special effects, full HD video and a built-in stereo microphone.

Images can be shared using the built-in Wi-Fi mode, which also allows the photographer to control the camera remotely from a smartphone.



US astronaut John Young testing a space suit in 1964

Ralph Morse
dies aged 97

FORMER *Life* magazine photographer Ralph Morse has died at the age of 97.

Morse, who worked as a staff photographer for *Life* for 30 years, will be most remembered for his work documenting the space race.

The photographer became the magazine's youngest war correspondent when in 1942, aged 24, he was assigned to cover the Pacific region during the Second World War.

'Known for his technical innovations, as well as his great versatility, he shot everything from sports to the Space Race,' states a Getty Images profile.

In a biography, NASA says on its website: 'Morse covered the John Glenn flight in 1962 and was recalled from retirement to cover John Glenn's second flight in 1998.'



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© JANE BOWN/GUARDIAN NEWS & MEDIA LTD

Jane Bown CBE, photographed looking in a mirror, joined *The Observer* in 1949

Tributes paid to 'reluctant star' Jane Bown

TRIBUTES have been paid to renowned *Observer* photographer, and former AP award winner, Jane Bown, who has died aged 89.

Bown began her *Observer* career in 1949, with her first assignment being a portrait of philosopher Bertrand Russell.

She went on to photograph politicians, film stars, artists and comedians, with her subjects as varied as the Queen, Mick Jagger, Desmond Tutu and Björk.

Great photographer
Royal Photographic Society director general Dr Michael Pritchard told AP: 'Jane Bown HonFRPS was one of Britain's great photographers, producing portraits that always told the viewer far more about her subject beyond the straight image.'

'Jane had the ability to capture the essence of

her subject with just a few frames of film and there are few photographers with that skill. She will be missed, but she leaves an important archive that will stand the test of time.'

Power of the portrait
Awarding Jane Bown the Power of Photography award in 2001, AP honoured her substantial body of work, saying she 'demonstrates the power of the portrait', and 'her genuine affection for people shows in her work'.

AP added: 'Her style is unobtrusive, simple and unpretentious and she has a knack of revealing her sitters' personalities in her gently perceptive images.'

'She almost always uses available light, simple equipment (an Olympus OM-1 with 50mm and 80mm lenses) and minimum fuss. She frequently has little time, often taking her shot during a newspaper

interview, yet her portraits are distinctive and full of character and charm.'

She worked without extra lights, aiming to complete her shoots in ten minutes.

Following Bown's death last month, former *Guardian* picture editor Eamonn McCabe told *The Observer*: 'Nobody has taken so many wonderful photographs of so many great faces, with such little fuss, as Jane Bown. She was a reluctant star, hating the attention of being well known herself.'

McCabe added: 'When other photographers of her generation were selling their archives for small fortunes, she donated hers to *The Guardian*, parent company of her beloved *Observer*'.

Bown's motto was, 'Photographers should neither be seen nor heard.'

Jane Bown died at her home in Hampshire.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Jon Stapley

YORK



Paul Hill at York

Long-standing photojournalist and photographer Paul Hill will be hosting a day in conjunction with the RPS to talk about his life and work. As the first art photographer to receive an MBE and author of *Approaching Photography*, Paul should be a treat to listen to. Book at the RPS site.

25 January. www.rps.org/events/2015/january/25/paul-hill-at-york or www.hillonphotography.co.uk



EVERYWHERE

Upgrade in the January Sales

The one good thing you can say about this month is that the sales make it a great time to upgrade your kit. Why not look into picking up a bargain?



BRISTOL

RPS International Biennial Members' Print Exhibition 2015

The RPS presents its exclusive members-only exhibition, which happens only once every two years. One hundred prints, whittled down from 3,300 entries, represent the society's members in 16 countries.

Until 31 January. www.grantbradleygallery.co.uk

Events at London Art Fair

London Art Fair hosts a selection of photography related events. Photo50 is an exhibition of 50 contemporary works, while Photography Focus Day (21 January) includes a discussion on the future of photo books.

21-25 January. www.londonartfair.co.uk



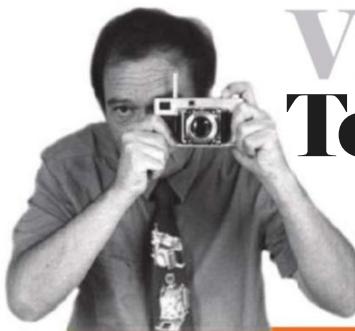
LONDON



He Wasn't an Easy Gentleman to Describe

The Museum of London uses photography and fashion to imagine the most famous detective to never exist – Sherlock Holmes. A bold and enjoyable idea.

Until 1 March. www.museumoflondon.org.uk



Viewpoint

Tony Kemplen

When **Tony Kemplen** resolved to use a different film camera each week, he found a treasure trove of lost gems. Here he looks at the Kodak Brownie Flash 20

I love the 1950s design of the Kodak Brownie Flash 20, which is dominated by an enormous built-in flash reflector. With its retro look, this camera appeals to both collectors and those in search of fashionable 1950s memorabilia, so the prices tend to be a little higher than for similar, less glamorous models. I found mine in an antiques centre (AKA junk shop) in Norwich, Norfolk, and paid £12 for it, complete with a cream-coloured faux-leather case.

As post-war austerity faded away and colour photography became more affordable, the market for simple but reasonable-quality cameras took off. Manufacturers were keen to introduce 'idiot-proof' features to reduce the chances of disappointing results, which might result in lucrative film sales stalling.

Film facts

So while, in essence, this is an eye-level box camera, there are a few minor sophistications. It has three apertures and three focus zones, together with a wind-on system that doesn't require you to use the red window, other than to advance the film to the first frame.

An immediate obstacle is the fact that it uses 620 film. This is identical to 120 film, which is still widely available today, but it uses a slimmer spool. The vast majority of 620 cameras will not accept 120 spools, so some way has to be found to get around this. The cheapest solution is to re-roll a film yourself, or failing that, re-spooled film can be found online. Any original 620 film you might come across is likely to be very much past its best, as it was last made in 1995. I opted for the DIY route, using some recently expired and cheap Fujifilm slide film.

I'm not a fan of flash photography, which is a shame, as the flash reflector is what



Professor Jon's Flea Circus – the ideal subject for such a camera

gives this camera its striking appearance. I was tempted to have a go anyway, but the cost of the esoteric 22.5V battery required to fire the flashbulb put me off, so I stuck with natural light, although, having decided to cross-process my film, I knew there would be nothing particularly natural about the colour rendition of the results.

Where possible, I try to match the subject to the camera, so Professor Jon's Flea Circus, a faithful rendering of a 1950s fairground sideshow, was a lucky find. Billed as the smallest circus in the world, it's guaranteed to leave you itching for more.

But don't worry about his unhealthy looking skin tone, as this results from using slide film cross-processed in negative chemistry – it's not due to an unpleasant flea-borne disease!

Tony Kemplen's love of photography began as a teenager and ever since he has been collecting cameras with a view to testing as many as he can. You can follow his progress on his 52 Cameras blog at 52cameras.blogspot.co.uk. You can also see more photos from the Kodak Brownie Flash 20 at www.flickr.com/tony_kemplen/sets/72157633518635984

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 17 and win a year's digital subscription to AP, worth £79.99

New Books

The latest and best books from the world of photography. By Oliver Atwell



Volunteer

by Paul Seawright, Artist Photo Books, £25, hardback, 64 pages, ISBN 9-780-99274-851-7



THE THOUGHT of joining the army has never once occurred to me. Yet for many individuals it's a decision that occupies their mind from a very early age. Why is this? What is the difference between me and a person who decided to enter into a career in the military? In this powerful collection of images, Paul Seawright has gone some way to answering that question. Seawright has shot at around 500 temporary recruitment locations in 15 American states, and judging by the impoverished landscapes he captures, the answer perhaps lies in the empty streets and vacant shops. When faced with limited options, people will turn to any opportunity that provides escape from drudgery. In these locations, the American Dream has turned stale. The expectation of a fulfilling life seems to have abandoned the individuals who once occupied these streets. An air of tragedy pervades these images. We know full well that many of the individuals who once traversed these walkways and visited these stores will never return. *Volunteer* is a haunting project and is also utterly engaging. ★★★★

Goodwood Revival

by Uli Weber, Skira, £39.95, hardback, ISBN 9-788-85722-293-6



EVERY year, Goodwood stages a race meeting for the kind of cars and motorcycles that would have competed at this historic circuit between 1948 and 1966. This series of images by Uli Weber is a thrilling step back in time, and one that will set any nostalgic petrolhead drooling. There is undeniably something spine-tingling about seeing these majestic and beautifully designed machines in action. It's also a great history lesson in the development of the motor vehicle and racing culture. For just a few pounds, you can leave the modern world behind and dream. ★★★★

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Here, I used just the 150cm octa and a black bounce. I warmed the image by adjusting the colour temperature, then added a vignette with Lightroom and used the Imagenomic Portraiture Photoshop plug-in to soften the skin to an almost painterly effect

Light work

Jamie Harrison demonstrates how to achieve a classic fashion look with this simple and adaptable set-up

Lighting is the fundamental starting point of photography, and for those who are venturing from the outdoors into the studio, the vast array of lighting equipment available and complicated lighting set-ups this seems to open up can be overwhelming. When you're shooting people, the simplest way is to start with one light, and then build up the light around it. Although I work mainly with young female models in the beauty, hair and fashion fields, the same techniques can be used with a variety of subjects – I've used them for corporate portraits, actors' head shots and even kids.

This set-up is something you can use again and again, and it can be adapted to your personal needs, the subject and even to the equipment you own.

Key light

The key light provides the majority of your picture's illumination and is always the starting point before you begin to build the lighting around the subject. One of my most used light modifiers is a 150cm Lencarta folding octa softbox, which opens like an umbrella

before the diffuser panel is placed on the front. It's called an octa because it is an octagonal shape, and it is available in a variety of sizes and depths.

The key light is placed to the right or left of the camera and at a 45° angle to the model. This is essentially Rembrandt lighting, and is named after the artist who often used the same flattering form of window lighting in his paintings. I like to work in this way because it creates a huge soft pool of flattering light, allowing the model to move position without worrying too much about affecting the way in which the light falls on him or her.

A large light source can also illuminate the clothes and body for full-length shots. The concentrated light produced by smaller octas requires the model to be more static and remain within the beam, as the light falls away to shadow more quickly with this smaller light pool. A smaller light source can also increase contrast, if that is the effect you wish to achieve. Placing the light high and pointing down towards the subject ensures that the model's shadow will fall on the floor and not on the background.



Jamie Harrison

Jamie Harrison is a professional photographer and journalist, specialising in beauty, commercial portfolios and portraiture. With almost 30 years' experience, he has had photographs published extensively in magazines and websites worldwide. Jamie regularly works with model agencies, testing new models and building portfolios for more established models. www.jamieharrison.net

JAMIE'S KIT LIST

► 2x Bowens Gemini 500R flash and stands

Bowens produces reliable flash models of varying outputs and at a range of prices. Invest in decent stands that can take the weight and allow you to reach the necessary height.



► Lencarta softboxes

I'm very impressed with Lencarta's range of affordable softboxes. Unfortunately, the 150cm model is now discontinued, but the company offers 120cm and 85cm versions. Other models from Profoto, Westcott, Elinchrom and Bowens are available in a variety of shapes and sizes.

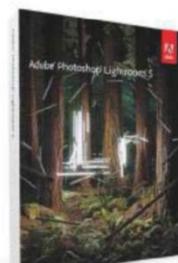


► Manfrotto Expan background system

The Expan system is designed for permanent fixing to a wall in the studio, but free-standing systems are available if permanence is not an option.

Colorama Storm Grey 11ft paper background

The Storm Grey background is a midtone grey that is a standard in most fashion studios. Colorama also produces lighter and darker tones, and myriad other colours. Alternatively, you could just use a wall.



► Adobe Lightroom 5

I can't work without Lightroom and it's my standard tool for organising and editing my shoots. I also use the Develop tools to add effects and tweak colour before exporting to Photoshop CC for retouching.

► Olympus M.Zuiko Digital 45mm f/1.8 lens

With a 35mm equivalent of 90mm, this lens is perfect for three-quarter-length and head shots, and has impressive sharpness for its price and size.



Exposure

► The key light determines your exposure. I aim for an aperture of around f/8 to f/11 to ensure that I achieve sufficient sharpness. However, if I'm shooting beauty, which tends to require close-ups of the model's face, I may decide to use a wider aperture.

Working with studio lights requires you to use manual exposure and, because it's flash, the shutter speed is fixed to whatever your camera dictates for flash photography. My Olympus OM-D E-M5 has a maximum flash synchronisation speed of 1/250sec. However, because I use a wireless flash trigger between the camera and strobe, I reduce it to 1/125sec. This is because, occasionally, there may be a slight delay between the trigger and receiver. Although this is a fraction of a second, it can cause the shutter curtain to miss the exposure, resulting in a partially exposed frame. Almost inevitably, this happens with the best image from the session.

Because the shutter speed is fixed, exposure is therefore determined by the power and position of the light, and the aperture. Because I know the aperture I want to shoot with, all exposure decisions then rest on the strobe. All modern studio lights allow you to incrementally adjust the power output of the flash, usually in 1-stop increments, with smaller steps in between of 1/10 stop. Just as the relationship between shutter and aperture is reciprocal, so is the relationship between the light power and the aperture. So if, for example, you are shooting at f/5.6 and want to stop down to f/8, you would increase the light output by 1 stop. If you wanted to shoot at f/4, you would decrease the light output by 1 stop.

The second factor to consider when setting your exposure is the distance between the light and the subject. Moving the light closer to the subject will brighten him or her, while increasing the light-to-subject distance will darken the subject, so you need to adjust accordingly. For example, if you want to shoot at f/8 and your light is at maximum output but your subject is still underexposed, move the light closer, and vice versa.

This is all explained in the inverse square law, which is the mathematical formula that explains how the power of light reduces over distance. The beauty of photography is that technological advances mean we don't need to worry too much about it these days, as we can simply measure the light using a handheld flash meter, or by simply looking at the LCD screen on the camera. If you can tether your camera to the computer and review as you shoot, even better.

Fill light

If you're happy with the lighting you can begin shooting, but you may want



The key light was an octa to the model's right, with a black panel around 1m to her left. A fill light with a small square softbox directly above her head emphasises the bright-red hair

HOW TO GET THE LOOK



1 Model position

For a clean background, don't position your model right up against your backdrop. If he or she is too close, they will cast a big shadow. This may be fine for some images, but I preferred to avoid it with this shot. By placing my model approximately 2m from the background, the shadow is lost. As the main light is also now further from the background, it appears darker.



2 Key light

The main light is a 150cm octa softbox on a Bowens strobe, which is set up in front of and at 45° to the model, and positioned to the left of the camera. It is placed high on the stand, at around 2m, and is set to full power. I positioned the light to the left to catch the detail of the pleats of the skirt. This is a fashion shot, so there has to be detail in the clothes.



ALL PICTURES © JAMIE HARRISON

Lighting terms

Key light

A key light is the main light in your set-up and provides the majority of the image's illumination. It is usually placed in front of the model.

Fill light

The fill light is the secondary light source, which opens up any underexposed or darker areas. This could be local fill, such as clothing or the face, or the complete subject. Fill lighting can be produced by a second light or using a reflector.

Kick light

The kick light, or kicker, is typically placed to the side of the model in order to provide a strip of illumination down the side of the body. These lights can be used on just one side, or you could double up and have one on each side.

Rim light

A rim light is similar to a kick light, but is placed more directly behind the model in order to provide a rim of highlight, especially in the hair, often with a snoot placed over the strobe. Generally, this is currently seen as a little old-fashioned, but fashions change.



3 Fill light

With only one side lit, I am presented with three options. I can leave the natural shadow as it is, I can emphasise and deepen it, or I can fill in the right-hand side with more light. None of the three choices is wrong, but in this instance, I wanted to throw a little bit of light back to brighten the model's face and also to bring out a little more detail in the black skirt, so I used a white 8x4ft polyboard as a fill light. You could also use a reflector.



4 Kick light

I could have stopped there, but I wanted to add a little more modelling to the right-hand side of the image. Adding a second light fitted with a strip softbox on the model's right and slightly behind her adds a rim of light into her arm and down her right side, which also creates a separation from the background.



5 Posing and cropping

Shooting at three-quarter length with a 90mm equivalent lens and just below the skirt shows off both the clothes and the model to their full potential. Some models will throw themselves around the set and twist themselves into dramatic positions, but sometimes simplicity is king. I directed the model just to make small movements – a tilt of the head, shifting her weight from one leg to the other, a hand on the hip or dropping a shoulder.



The octa was placed just above the model to her right and a black polyboard to her left to produce some shadow without losing detail

to introduce a secondary light source, or fill light, to bring some modelling – or depth – into the shot. This could be from a second strobe, or a reflector for a softer fill. If you're using a strobe, then generally the fill light will be set either at a lower output to the key light, or placed further from your subject. Set it up on the opposite side to the key light to fill in areas of underexposure on the face or in clothes.

Most photographic studios have large 8x4ft polystyrene panels, called polyboards or V-flats, which have a black side and a white side. Using the white side bounces the light back on the model to 'fill' in the shadow. The black side absorbs light and produces a deep shadow. Again, this is often used for a moody effect, or to emphasise bone structure or muscle tone. It's often used to produce a V-shaped light on the cheekbone as the shadow from the nose falls across the face to meet the shadow of the jaw line.

Polyboards aren't practical in home studios or on location shoots. In cases such as these, a collapsible reflector is more practical. If you prefer, silver or gold

A black bounce
very close to the model on her left-hand side, the monobloc lower at around 5ft, a smaller 80cm octa, and Lightroom vignetting all combine to produce a stark, high-contrast black & white image



reflectors can be used to bounce light back in your studio set-up, as they provide more reflectance than white panels. Reflectors come in a range of finishes, offering a variety of diffusions of light and, in the case of gold reflectors, adding warmth to the subject. The desired effect is achieved simply by moving the reflectors closer to or further from the subject.

Kick light

Once the key and fill lights are in place, you can begin shooting. Alternatively, you can continue to build up the lighting with a kick light. Kick lights are generally placed to the side or behind the model to provide highlights along body parts and hair, and to create a separation from the background. A kick light can also be

placed directly above the model to illuminate the hair, which is usually referred to as a hair light, or directly behind the model to provide a highlighted silhouette effect. This is more commonly known as a rim light. Kick lights are often set either at higher power than the key light, or closer to the model, in order to achieve the highlighted effect.

The beauty of this technique is that it can be adapted to a variety of spaces and requirements. The key light can be placed to the left or the right, the fill can be added or not, or a black reflector used instead – and the kick light is entirely optional. In post-processing, the set-up allows further creative options, from converting to mono, increasing or decreasing contrast, or adding false tones and colour.

AP

Finding models

THERE are a number of brilliant resources on the internet specifically designed for photographers, models, make-up artists, hairdressers and stylists to network and begin working together, such as modelmayhem.com, purpleport.com and purestorm.com.

Facebook is also a great resource, with several local groups where people can seek out new connections, show off their work and discuss all things photographic. Many also offer local group shoots, giving you the chance to split any costs, share tips, compare kit and network over a pint afterwards.

Always remember to be friendly and respectful, and to make the models feel comfortable so they will recommend you and make it easier to find new subjects. Most of all, make the shoot fun!

Billingham



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Pink Lady® Food Photographer of the Year is delighted to offer one lucky reader the chance to win an all-singing, all-dancing Billingham 550 bag worth £600

THE 550 was the first production bag Billingham made and it set the tone and style for all the others. It is still one of the largest in Billingham's range, and probably the first choice of bag if you never want to worry about leaving something behind. Even without the two detachable end pockets, the 550 is still large enough to carry several camera bodies, lenses, flashguns and even some overnight essentials.

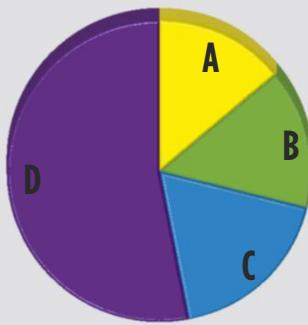
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To enter, visit www.amateurphotographer.co.uk/billinghamcomp

The closing date for entries is Friday 30 January 2015



In AP 20-27 December, we asked...

Did you fulfil your photographic New Year's resolutions in 2014?

You answered...

A Yes	14%
B No	15%
C Partially	18%
D I didn't make any	53%

What you said

'I set out to "get my work out there", and I ended up getting my writings about photography "out there"!'

'I could answer no but I could equally answer yes, because I didn't make any.'

'Partly – I wanted to make a book, but haven't yet. Just finishing them (two books!) in Lightroom, but won't be ready in 2014.'

'Of course I haven't, photographic or otherwise. Resolutions are statements of intent, normally made while recovering from far too much food and alcohol.'

'My photographic resolutions in 2014... were between 7 and 8 megapixels (*waggles eyebrows*).'

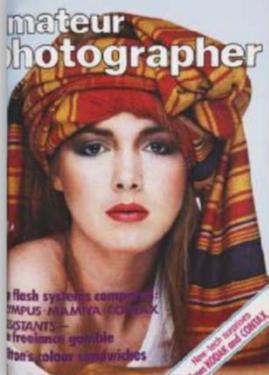
Join the debate on the AP forum

This week we ask

How much Photoshop manipulation do you consider to be acceptable?

Vote online www.amateurphotographer.co.uk

Guess the date



Win! Every week we post an old AP cover on our Facebook page and all you have to do is guess the issue date (day/month/year). The person who is closest to the exact date wins a year's digital subscription to AP, worth £79.99. To guess the date of this cover (above), head over to www.facebook.com/Amateur.photographer.magazine. Forum members can also enter via the Forum.



The 20-27 December issue's cover was from 2 February 1972. The winner is Bryan Metters from Lancashire, who was closest with his guess of 28 November 1972.

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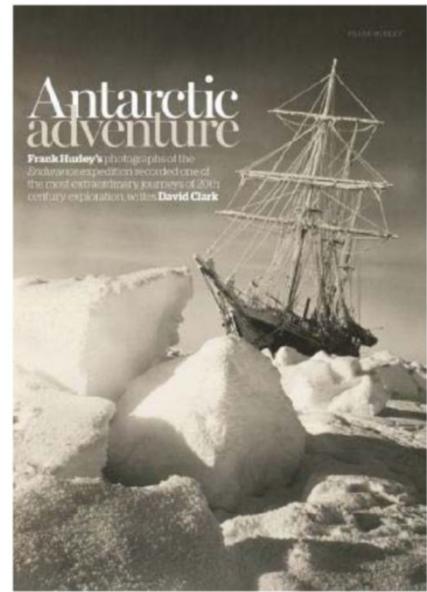
LETTER OF THE WEEK

True grit

Two years ago, a friend and I went shooting at Keswick in the Lake District in the depths of winter. I've never been so cold in my life. So it caused my admiration for the Shackleton expedition photographer Frank Hurley (AP 6 December) to increase tenfold. Like Robert Falcon Scott's equally dedicated photographer Herbert Ponting, Hurley was a breed apart in terms of his dedication in the most extreme conditions imaginable.

Unlike the awkward and bulky cameras Hurley (and particularly Ponting) used, for our visit to Keswick I was armed with just a Nikon D90, an 18-200mm lens and a tripod. We also had the luxury of my friend's warm camper van to help alleviate our discomfort. So I'm trying to imagine the sheer grit of Hurley and Ponting who, despite the appalling conditions they endured, managed to return with such awesome images – or the tooth-gnashing frustration Hurley surely felt at having to dump 400 precious glass plates in order to reduce weight for their journey.

Recalling the biting cold of our shoot in Keswick really helps put Hurley and Ponting's achievements in conditions far worse into perspective. To return with such iconic images after what was – on both expeditions – a journey to hell



and back was truly commendable. In his editorial for that issue, Nigel Atherton asked if we have ever risked our safety for the sake of a picture. Those guys certainly did – and just look at the quality of their work!

Terry Armstrong, Tyne and Wear

I wonder what Hurley and Ponting would have made of your D90? – Nigel Atherton, Editor



Win!

With ultra-fast performance, the new Samsung 16GB EVO SD card, Class 10, Grade 1, offers up to 40MB/sec transfer speed and has a ten-year warranty. www.samsung.com

SAMSUNG

Georgia on my mind

I loved the feature in AP 6 December on the photos taken by Frank Hurley in Antarctica. It brought back memories of a trip I took a few years ago to the Falklands, South Georgia and the Antarctic Peninsula. One of the many highlights was a trip to the South Georgia Museum in Grytviken, where there is a comprehensive display about Shackleton's voyage, with many artefacts and a number of Hurley's photographs.

At the post office in South Georgia, I bought a number

of stamps featuring Herbert Ponting's photos (he was the photographer on Robert Falcon Scott's expedition) – a great memento, reasonably priced, and very light and easy to bring home. They are now framed and on the wall of my study, alongside some of my photos of the trip.

Thank you for a very informative magazine.

Steve Rawlins, via email

Funnily enough, I have a framed print of Ponting's famous ice cave image on the wall of my study – Nigel Atherton, Editor

A mug's game?

Am I missing something, or am I going soft in the head now that I have reached the grand old age of 65? Why are cameras and lenses and all things photographic so expensive? Are we being brainwashed by the photo industry and press into shelling out a king's ransom for so-called 'serious' gear?

I'm beginning to see my wife's point of view since we replaced our cooker last week. A double oven suitable for a family of four at the price of £235! I could have added a medium-range washing

machine and a dishwasher, all for a total of £700. Small change compared to camera gear. I just would not have got any serious photographic gear for £700! Why?

I feel as if I have been a mug all my life, brainwashed into accepting the rhetoric regarding the price of all things photographic. Can anyone justify what I am now agreeing with my wife is one big con? Have I been a mug all my life? My answer is yes, I have!

John Heywood, via email

I can't say I agree with you, John. Cameras, in real terms, have never been cheaper. Looking back through AP's Christmas 1984 issue, for example, Dixons was advertising the fairly basic Canon AE-1 for the 'unbeatable' price of £199.99. Today, you can buy the Canon EOS 1200D with 18-55mm lens from the same company (Currys) for £289.99 – just £90 more. Look at the difference in technology between them, and then consider how average salaries, house prices and so forth have changed over the past 30 years. You may be able to buy a double oven for £235 but you could also spend over £1,000 on one (just like with cameras) and



**The Samsung NX11
– would your child
recognise it as a camera?**

**there's very little
technology in an oven
compared with a camera**
– Nigel Atherton, Editor

Camera question

We had a visit from a relation and their little girl, who is nearly two. We went to a play area, where I wanted to take a picture of her. As I took out my Samsung NX11, the little girl looked at me, looked at her parents, looked at my camera and said, 'What's that?'

I was surprised and saddened. All she was used to were camera phones and tablets from her mum and dad. My learning of photography from the age of 14 (I am now

73) makes me wonder at the speed of technology and how young children are moving so quickly with it.

Martin Harrity, Cumbria

Years ago, my non-photographic friends were perplexed by my 5x4in monorail camera. My own children were always thrown by the absence of an LCD screen when they picked up a 35mm camera. Perhaps a camera of any description is an object of mystery to today's kids. But people will always take pictures, even though the tools may change – Nigel Atherton, Editor

In next week's issue

Cometh the hour

Why the first hour of the day is the best time to shoot landscapes

© MARK BAKER

Panasonic Lumix DMC-CM1

A smartphone with a 1in sensor? Or a camera that makes phone calls? Whichever it is, we put it to the test

Social climbers
Marvel at these amazing mountaineering photos, the likes of which you've never seen before

Taylor Wessing
Highlights from the UK's most prestigious portrait photography competition

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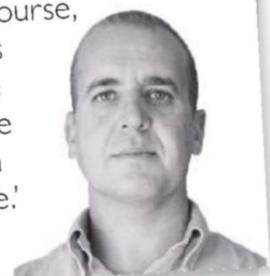
Nigel Atherton,
Group Editor



Student profile

'I enrolled on an SPI course because I felt my progress had levelled off, and I wanted professional guidance as to how I may improve. So far, I have enjoyed the course, the tutor guidance is very helpful, and the flexible nature of the course fits well with my busy working life.'

Stephen Dale



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On joining, you receive the course manual and the module book, which outlines the work you need to submit to your tutor as you progress through the course. You can work to suit your own schedule, but 10 modules should be completed within two years.

Students are assigned a personal tutor who is responsible for providing written feedback and guidance, and who will be able to answer any questions. Tutors are fully qualified photographers and either teach photography professionally or have extensive occupational experience within the field.

On successful completion of the course you will receive a certificate graded and signed by your tutor and the SPI senior tutor.



Course outline

THE course consists of 10 in-depth modules, designed for a person with a confident grasp of photographic technique who wants to learn how to capture and process a digital image to a high standard. The fully illustrated course workbook covers everything students need to know to complete the course successfully.

FINDING OUT ABOUT YOU

Approach a wide variety of subjects and give your tutor an insight into your photography.

COLOUR CONTROL IN SOFTWARE

Correct colour casts in your images – creatively adjust colour in your images for effect.

EXPOSURE

Master exposure for highlight and shadow detail and predict the range of tones your camera can record.

IDENTIFYING TONES

Learn how to use the Levels tool to adjust, contrast and brighten your images.

USING CURVES

Be confident when using curves – create complex curves to adjust contrast.

WHITE BALANCE SETTINGS

Identify common types of light and decide on the best white balance setting to suit your light source.

RETOUCHING

Learn how to use filters and various tools to remove dust and unwanted objects from images.

SHARPENING

Sharpen images using unsharp masking in your image-editing software and analyse your results.

WORKING IN MONOCHROME

Selectively convert a colour image to monochrome and tone a monochrome image.

A DIGITAL PORTFOLIO

Students select a coherent set of images for a portfolio and produce good-quality prints for presentation.

ITAL PHOTOGRAPHY

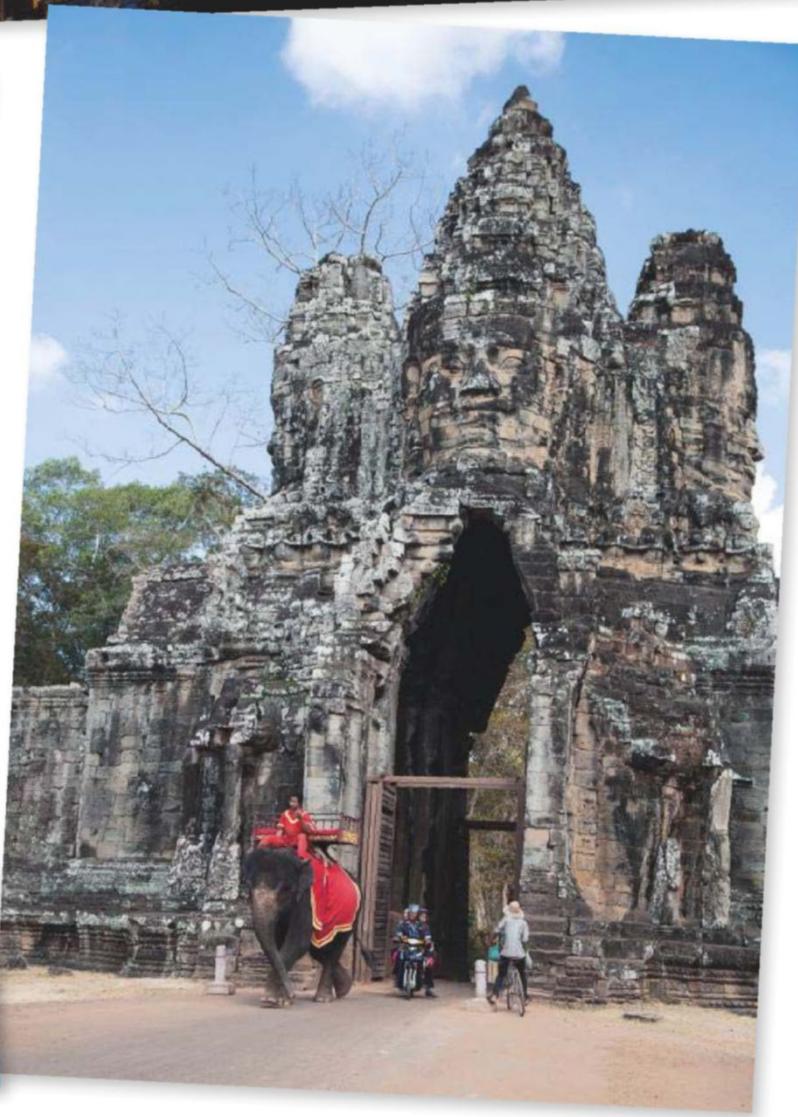


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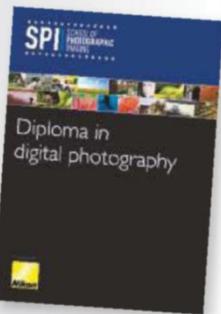
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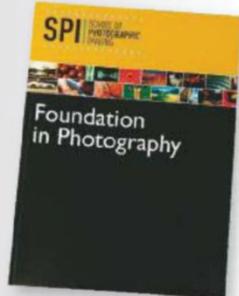
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American Grotesque

American photographer **William Mortensen** has been largely erased from photographic history. However, a new book hopes to place him within the annals of photographic legend.

Roger Hicks takes a look back at Mortensen's challenging career

Main picture: 'A Family Xmas in 1914', c1927. This (highly staged) scene dates from less than a decade after the end of the First World War

Right: Self-portrait, c1955. This is a combination-printed, selectively toned, hand-coloured 'Metalchrome'



Imagine a major photographer being systematically written out of photographic history. Not merely neglected; not accidentally forgotten; but deliberately excluded, airbrushed out of existence, like the victim of a Soviet show trial in the 1930s. This is what happened to American photographer William Mortensen (1897-1965). He and Ansel Adams were at daggers drawn, and Group f/64 sided with Adams. Worse, Beaumont and Nancy Newhall, authors of the otherwise excellent *The History of Photography* (1937), hated him as much as Adams did, and refused to mention him.

A new book, *American Grotesque* (Feral House, 2014) should redress the balance considerably. It is an excellent summary of Mortensen's life and work, and it fills in and enlarges upon many of the points that are glossed over or indeed wilfully distorted in Mortensen's own account of his life in his autobiography *The Command to Look*. The latter is the *summa summarum* of his philosophy, and is simultaneously reissued by Feral House with a valuable introduction and an interesting if tangential postscript on Satanism.

So what did Mortensen do? Why was he so unpopular with f/64 and the self-appointed purists? And why are there still unabashed and indeed evangelical devotees of his work, long after his death?

On the aesthetic side, he was as far from the sacrosanctity of the captured image, the unspoiled (though Zone-processed) negative, as can readily be imagined. He used texture screens, combination printing, retouching of both negatives and prints,



composite paper negatives, selective toning, hand colouring, bromoil and bromoil transfer, drawing, distortion, actors, make-up (including prosthetics) and all sorts of other things that were anathema to Adams and his chums, who claimed to be 'straight' or 'purist' photographers. In reality, of course, they were nothing of the kind. Anyone who has read Adams' famous trilogy, *The Camera*, *The Negative* and *The Print*, can vouch for that. Adams was all for manipulation, but only on his own terms. Mortensen was at least as good a printer as Adams, and a better manipulator, but far less blinkered. His view was that there are few, if any, rules in art, but that there are plenty of guidelines, useful tricks and even formulae.

And yet, his pictures remain resolutely photographic, with the inherent authenticity of a photograph. You can't believe that you aren't looking at a photograph, but equally, you can't believe that you are. This, I suspect, frightened the f/64 brigade most of all. They



American Grotesque is published by Feral House, priced £32.50. *The Command to Look*, also published by Feral House, costs £14.99



had very fixed ideas of what a photograph should be, and Mortensen's images weren't it.

This was quite apart from his subject matter, which incorporated a fair amount of nudity, suggestions of sadism and more than a slight anti-religious slant. Adams' 'trees and mountainsides' (to quote Adam Parfrey of Feral House) were essentially anodyne and pretty-

Above left:
'Belphagor', 1935.
Most of the effect is down to extremely heavy make-up and prosthetics

Above right: 'The Tribunal', c1926
- sex, sadism and combination printing



pretty: few, if any, could be offended by looking at them. Puritans and prudes were, however, immediately receptive to attacks on Mortensen's work from (photographic) 'purists'.

On the technical side, he propagated his own theory of exposure that was in direct opposition to Adams's long-winded Zone System, with its insistence on capturing long tonal ranges

and complex development regimes. Instead, he believed in keying the exposure to the highlights, and 'the fullest possible development'. His theories are a highly opinionated interpretation of Hurter and Driffield's 19th century work in sensitometry (much like Adams').

On top of all this, thanks to his friend, collaborator, model and ghost writer George Dunham, his



be either completely ignorant of his work or deeply repelled by what little they have seen of it. The latter is not impossible. As he said himself of 'The Pit and the Pendulum': 'I take malicious pleasure in observing the horrified reaction of the innocent spectator as he comes on a picture that strikes past his guard of polite tolerance.' He called this 'intellectual sadism', and it certainly explains why even his fans commonly have mixed feelings about his photography.

Then again, Mortensen's pictures make you think as well as feel. They are not pretty postcards. Some call to mind Renaissance paintings and woodcuts; others, Dutch masters; yet others, high Victoriana such as the works of Sir Lawrence Alma-Tadema or Gustave Boulanger. There are curious nudes such as 'Youth' and even more curious nudes such as 'Fragment'. The grotesques owe as much to monster movies as to anything else: Mortensen worked in Hollywood in the 1920s and was one of the favourite stills photographers of Cecil B DeMille. He was also responsible for launching Fay Wray, of *King Kong* fame, on her movie career at the age of 14. As Ms Wray wrote decades later of his portraits of her, 'There was a person in those pictures I hadn't seen before, even if I had suspected she could be there.'

His famous 'L'Amour' (seen on the cover of *American Grotesque*) is

books are vastly more readable than Adams' turgid, pedestrian prose. Consider their description of the prudy-nudy nude who 'disposes of her hands with such accuracy and cowers in such an ecstasy of modesty that the blushing observer feels a kindred embarrassment'.

Anyone who would deny Mortensen his place in the photographic pantheon must

a magnificent illustration of how we bring our own imaginations and preconceptions to whatever we see, while simultaneously being led to see things anew. Of the picture, he says himself, 'Sex, of course, is the subject interest and is given added morbid pungency by implications of a sadistic variety.' He says that, and he presumably knew what he intended. But did he? In *Monsters and Madonnas*, he gives a panegyric to the unconscious: 'The photographer... will be borne along on a free-flowing stream of association. He will depart widely, weirdly, wildly and outrageously from his first concept...'

This is a part of what makes him seem so modern. The sex and violence foreshadow Japanese Manga cartoon strips, but there is also social comment: 'Human Relations 1932', for example. Or 'A Family Group - Xmas 1914'. It is posed, but gruesomely convincing: a whole family dead or dying in the cellar of a house wrecked by war. In other pictures, the sex is no longer anything like as shocking as it must have been in the 1920s

Portrait, 1924.
Although the
portrait is widely
believed to be of
Fay Wray, this is
not certain

'Caprice Vennois',
c1930. A superb
image of decadence

'You can't believe that you aren't looking at a photograph, but equally, you can't believe that you are. This, I suspect, frightened the f/64 brigade most of all'





Left: 'Fear', also known as 'Obsession', c1927

Right: 'Human Relations', 1932. Mortensen openly referred to some of his pictures as 'propaganda' and some of them are very hard to forget. Once again, this relies on heavy retouching



HUMAN RELATIONS 1932

but the older ones, especially from the 1930s, spill over with 'how-to' information: ideas, tips, techniques. Many are as applicable to the digital age as to film. Surprisingly, many are even more applicable, simply because they are easier nowadays.

We all owe a debt to the past. Sir Isaac Newton famously said that if he had seen further, it was because he stood on the shoulders of giants. Mortensen was a giant, and it is time to acknowledge his stature. Buy both of these new books. But be warned: if you do, you may well find yourself haunting used bookshops and the internet to round out your collection with everything he ever wrote.

AP

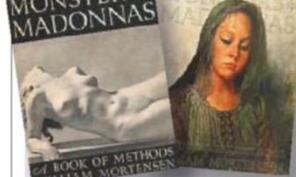
If you love to read and to take pictures, read Mortensen and follow his advice on art history

and 1930s, and the vision is torn between antiquity and modernity, but there is still an incredible amount to be learned from almost everything he did. Much has often been made of Adams' musical background, and of his famous comment that the negative is the score and the print is the performance. But if Adams is the musician's photographer, then Mortensen is the literary intellectual's photographer. If you love to read and to take pictures, read Mortensen and follow his advice on art history. You are unlikely to regret it.

What, then, of his decline? He had fallen out of fashion by the early 1950s, but this seems to be because he had to a considerable extent lost his way. His highly staged and conceptualised grotesques and classically themed pictures, whether nudes or more conventional portraits, increasingly gave way to nudes in pin-up style: he was always somewhat sexist by modern standards, but then, he was born in

1897. He was also let down by the mediocre standard of reproduction in many Camera Craft books, even though many of the pictures are good enough to rise above it. Slowly the books went out of print. But even his worst 'How-To' and 'How-Not-To' shots are often gold mines of information. He was still teaching shortly before his death in 1965, but by then he was regarded as a leftover from another age.

Allowing for all this, the inspirational value of Mortensen is not to be underestimated. You may think, 'Good grief! That's awful! I could do better!' Go on, then. If you can't, then *res ipsa loquitur*: the thing speaks for itself. If you can, better still. It would be odd if there were no one today, 118 years after Mortensen's birth, half a century after his death, who could take some of his ideas and remake them, or draw inspiration from them, in the 21st century. The new books are an excellent source of inspiration,



Monsters and Madonnas

THERE are two significantly different editions of William Mortensen's most famous book. The 1936 Camera Craft original is all in black & white, while the 1967 edition from Jacques de

Langre has eight colour plates. Both are frighteningly expensive in good condition, typically £100-£250. The 'monsters' are not his famous grotesques, as many imagine, but what he calls 'the machine': the camera as the focus of consumerist and technical obsession, as master rather than servant. His correspondence with Richard Simon of Simon & Schuster throws this into sharp relief and is summarised in the new introduction to *The Command to Look*, which is very nearly worth the price of the book in its own right.

To understand Mortensen more fully, seek out not only the surprisingly slim *Monsters & Madonnas*, but also technical books such as *The Model* (1937), *Outdoor Portraiture* (1940), *Mortensen on the Negative* (1940) and even *Pictorial Lighting* (1935). Most were published by Camera Craft of San Francisco and can sometimes be found for sale, often at surprisingly high prices. Search online for downloads: some are available from www.whmortensen.com and you can find *The New Projection Control* at archive.org/details/newprojectioncon000727mbp.



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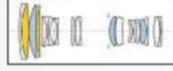
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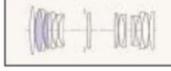


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WILDLIFE WATCH

Barn owls

To photograph a **barn owl** fluttering moth-like over a meadow on a crisp winter's day is special. **David Tipling** reveals how to get the shot



A long focal length of 500mm was used to capture this female barn owl hunting



This barn owl was photographed on a frosty morning in Norfolk

ALL PICTURES © DAVID TIPLING

KIT LIST



Clothing

Natural-coloured clothing is a must, while a ghillie suit is designed to resemble heavy foliage and offers perfect camouflage, so the wearer blends in with their natural surroundings.



Monopod

A monopod will offer relief from the weight of a big lens and is a good alternative to handholding as it offers more freedom than using a tripod.



Barn owls can be found across most of the UK

About the barn owl

One of our most distinctive and much-loved countryside birds, the barn owl is an expert hunter with excellent vision.

- **Location:** Widespread across the UK and Ireland, with the exception of some areas of Scotland and Ireland.
- **Size:** 30-40cm, with the female larger than the male.
- **Nest:** Unlined nest of floor debris in barns, ruins, haystacks, hollow trees or holes in a cliff.
- **Diet:** Rats, mice, voles and occasional fish and frogs.
- **Population:** There are estimated to be 4,000-5,000 breeding pairs in the wild.



David Tipling

David Tipling is one of the most widely published wildlife photographers in the world. His pictures appear on hundreds of book and magazine covers, and have been used in various other ways, from wine labels to being projected in New York's Times Square. www.davidtipling.com

BARN owls are normally nocturnal, but in the UK, and particularly in eastern England, they can be seen hunting during the day, especially in late winter and when feeding young in summer. Getting great images requires good fieldcraft, while keeping an eye on the weather forecast will increase your chances (see opposite page).

Habitat

Barn owls favour hunting over grazing marshes and meadows and along wide field margins adjoining hedgerows. These sites will hold good populations of rodents, particularly voles. Meadows that are heavily grazed soon prove unattractive, though, as voles leave locations where there is insufficient cover. Individual owls will have favoured hunting sites and repeatedly return to quarter the same area, so once a regular hunting haunt is located perseverance should pay off.

The east coast counties of Suffolk, Norfolk and Lincolnshire offer the best opportunities for day-flying owls, with the north Norfolk coast being top of the list.

Best time to shoot

The peak period for shooting is early January to late February. A combination of low prey numbers, cold weather and a need to get into breeding condition means hungry barn owls will be hunting throughout the day. However, I find the first couple of hours after dawn and then from around 2-3pm until dusk are most productive. Do not ignore the summer months. Evenings, particularly in July, can be good when the owls often have large hungry broods to feed.



This barn owl shot
was taken in
Norfolk during the
late afternoon

Shooting advice

Quiet shutter

If your camera has a noisy shutter, try to dampen the sound a little. The clicking will not go unnoticed by a hunting owl that is using its sensitive hearing to locate prey. I normally keep focused and only fire the shutter once the owl is within optimum range. If the owl you are trying to photograph does not like the sound of your shutter, or you move too much, it will react by veering away and may steer clear of where you are standing.

Camouflage

I normally handhold my telephoto lens as it frees me up to track the owl, which can fly past relatively quickly, so you need to pan at a decent pace. I position myself against a hedgerow or tree when waiting, and sometimes wear camouflage gear that can prove very effective. At some sites, owls are used to people and clicking cameras, but at most locations moving slowly and using good fieldcraft will increase success.

Positioning

A hunting owl will always quarter a field flying into the wind if there is more than just a light breeze. This gives the bird greater control to hover and stoop. So place yourself ahead of the owl and you should be able to shoot it coming towards you.

Weather

Barn owls find it tough to hunt in wet and windy weather, so as soon as conditions improve they will be out hunting in numbers. The best conditions in winter are still days or a day with just a light breeze, which has followed a period of wind or rain. Very cold weather will see increased numbers of owls hunting during the day too.

The only way is up

Romain Jacquet-Lagrèze's images are a dizzying view of Hong Kong's cluster of high-rise towers. He talks through the process behind his work

When we wander around while exploring a new city, very rarely do we take the opportunity to look up beyond eye-level, to ease our necks back and see what lies above. Yet this is exactly what French photographer Romain Jacquet-Lagrèze has done in his 'Vertical Horizon' series of images of Hong Kong.

This oft-photographed region is famed for its high-rise towers that house a densely packed population, but rarely do photographers opt to document these buildings from the ground up. Yet when Romain arrived in the Kowloon district of the city in 2009, he found that he eventually began to do just that.

'At the very beginning, I was simply exploring and discovering the city with my camera,' explains Romain. 'I was just pointing my camera at anything that looked



'VH #43'
Nikon D5000,
10-20mm, 15secs
at f/4.5, ISO 100

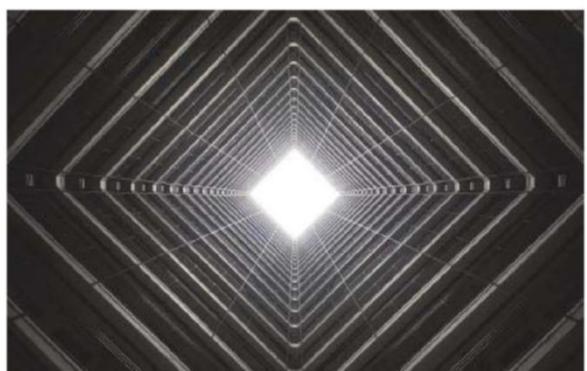
interesting to me. People, nature, animals, street scenes, cityscapes – I was doing all kinds of photos. But in a city like Hong Kong, it's not surprising that my most vibrant shots were the cityscapes.'

Recognising the potential in these shots, Romain decided to start looking specifically for buildings that would represent his aesthetic vision of Hong Kong, partly driven by the fact that no one else seemed to be looking up with a camera as he was.

'What gave me the energy to drive this project to the end was simply the fact that I could not find any other photographs that illustrated my vision of Hong Kong,' says Romain. 'This place is the perfect city for taking such photos because of its incredible density. When you know that 70% of the area is covered by forests and mountains, that doesn't leave much land for its seven million inhabitants.'



Above: 'VH #33', Nikon D5200, 10-20mm, 1/25sec at f/4, ISO 100
Below: 'VH #17', Nikon D5000, 10-20mm, 1/10sec at f/4, ISO 100





'This is why the city has to grow vertically rather than horizontally. And all the tall buildings are packed together very tightly, so it gives this amazing scenery above our heads when walking through the streets. I don't think it is possible to find such a dense and tall urban environment anywhere else in the world.'

Of course, the towers vary in their appearance as well as their height and luxury. Romain decided to focus his project on three very different areas to show the effect of extreme vertical growth in Hong Kong in all its guises.

'I wanted to portray the most accurate possible representation of the city's architecture, so I decided to focus on the three main areas that are found here: the business districts; the old-style districts; and the densely populated residential districts,' he says. 'For me, 'Vertical Horizon' is the expression of the vertical expansion of the human

urban environment when facing the physical limitation of a territory and land. It is a way of optimising space, by reclaiming the sky instead of expanding horizontally, as is the case in most of the cities in the world.'

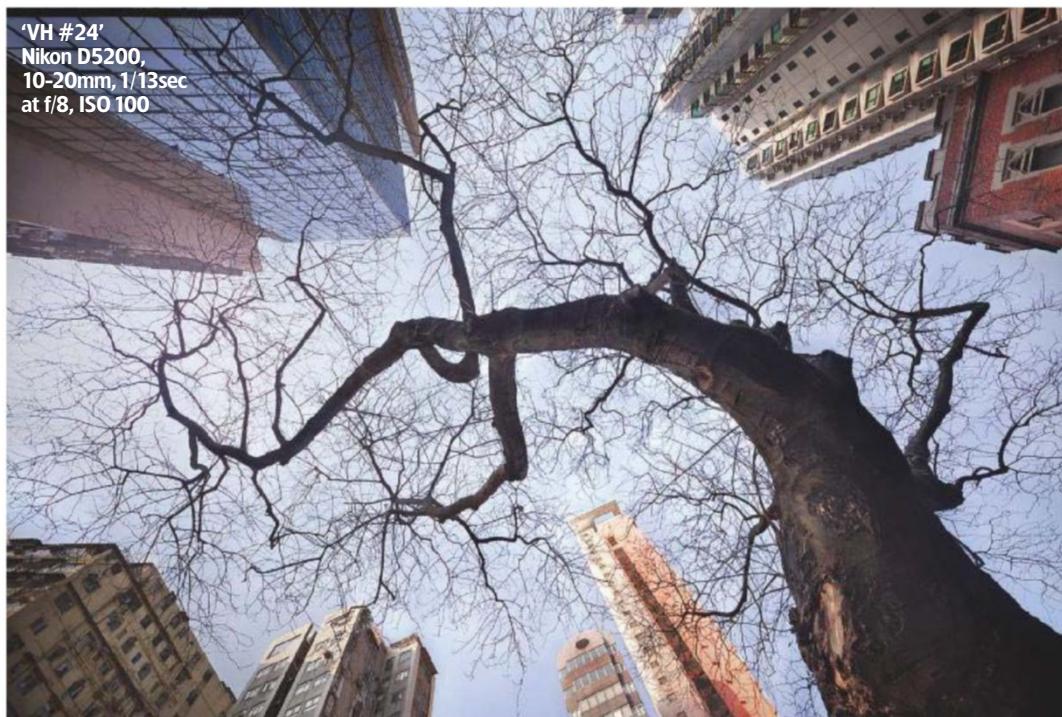
Location, location

When it came to finding the buildings to photograph, Romain's vision was led very much by contrasts and opposites, juxtaposing old and new.

'Hong Kong is fascinating both for its messiness and also for its slick and geometrical architecture,' he says. 'I was looking to include this extensive variety of buildings in my series to depict the urban diversity of this city. I felt I could do this best by searching for the extremes at either end of the spectrum. So, I would shoot an old and messy residential building, and then more modern buildings with no trace of life, that look almost like abstract sculptures.'

Once Romain had narrowed down his subject matter, there was then the hurdle of finding the right light and time of day to shoot. There were many times when he would need to revisit a location in order to get the light just right, particularly as he was shooting with ambient light and no artificial lighting.

'There were many times when I would find a good spot to shoot in, but I'd then find the light was not at its best,' he says. 'In such cases, I had to come back again very early in the morning or around dusk to catch the best light. And for other locations, it was



at night that I found the most vibrant scenery.'

Getting the shot

Key to Romain successfully capturing the vertical rise of Hong Kong is a camera that has a pull-out rotating LCD screen, used with a tripod and a wideangle lens. His choice of camera was a Nikon D5000 at the start of the series, followed by a D5200. He mounted both on a tripod with the lens pointing upwards.

'These cameras are especially good thanks to the LCD screen that pulls out and flips up, enabling me to work on the composition in live view with great accuracy without suffering too much neck pain,' he reveals.

Positioning the camera on a tripod just below shoulder level ensures that the photos show a view that is realistic to what anyone would see when looking up, and Romain says this arrangement 'gives a more human aspect to the photos, like a journey of someone looking up through the city'.

The tripod is also an essential piece of kit for the buildings he shoots at night, helping to minimise camera shake when the shutter speed can be quite slow.

In order to condense as much of the architecture as possible into the frame, Romain shoots with a wideangle lens set to 10mm. This ensures that he is able to include an extensive amount of detail in the frame, as well as keeping the lines in his images straight without the

My favourite shot

'I SHOT this photo with my Nikon D5200 and wideangle lens at 11mm in late 2013,' says Romain. 'I was taken aback by the reflections that these mirrored glass buildings were creating in one another and wanted to capture them. The glass on the buildings itself is a golden-orange colour, so with the double reflection it made the colour even deeper, reaching an almost red hue.'

'In this photo I wanted to show the slick aspect of the buildings with their straight lines and shapes. I like to play with the symmetrical aspect of buildings, especially when the symmetry is altered in some way, because perfection is actually never reached. Here the symmetry is interrupted with the reflection of another building in blue in the top-right corner of the image. It breaks the symmetry without removing the absorption that comes from looking at this image.'

'The challenge of this photo came from the fact that the available ambient light was much too bright. In order to avoid backlitting, I had to shoot two photos: one underexposed with a shutter speed of 1/30sec, and one overexposed with a shutter speed of 1/5sec. I then assembled both of them digitally to create one HDR image that showed the desired effect.'

'The photos show a view that is realistic to what anyone would see when looking up'



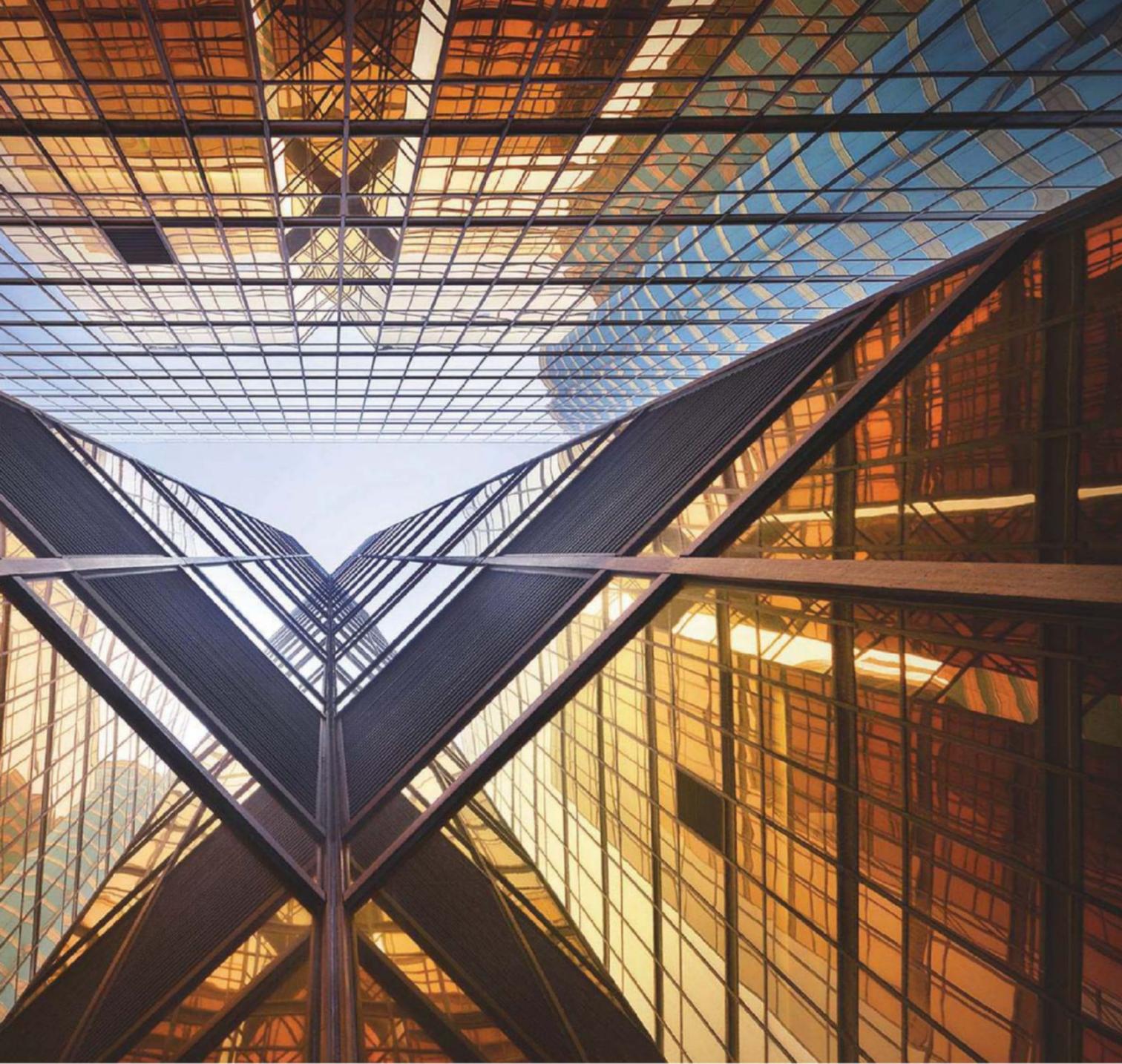
distortion you would get using a fisheye lens.

'The most important thing with this type of photography is to avoid using fisheye lenses, which completely bend and distort lines,' explains Romain. 'I love the lines to be straight in my photos in order to match with the reality. With a non-fisheye wideangle lens, there isn't any correction needed to get the lines straight.'

Composition

Romain's obsession with straight lines, patterns and angles runs throughout his 'Vertical Horizon' series, and it is a theme that has roots in his childhood.

'Throughout my studies, I was always interested in geometry and mathematics,' he says. 'And when I was a kid I was fond of geometric



drawings. I would take a ruler and a pencil and could draw with these for hours. Whether the subject was abstract or figurative, it didn't matter: I just loved the feeling of drawing the world with perfectly straight lines.'

It is this way of thinking that has clearly influenced the direction of Romain's 'Vertical Horizon' series, where shooting in such a style requires a sharp and precise approach to composition.

'In my photographs, I am looking for balance,' he explains. 'I wanted my series to look coherent, although the architecture of each building can be very different. In order to achieve that, working on the composition was key, otherwise the whole thing would look too much like distracted snapshots. I wanted to share the feeling of absorption

that I have when looking up in these places, so I made the perspective as deep as possible so the viewer feels surrounded and has no other choice but to get sucked inside the photo.'

HDR and post-processing

The strong geometric patterns in Romain's images are made all the more dominant thanks to his bold use of colours and light that help to define the clean lines and shapes. The time of day that he shoots his images dictates the colours that will be cast, and whether or not a little HDR will be required to help the exposure.

'For night photos, the strong lights coming out from the buildings are enough to bring a rich density of colour to my photos,' says Romain. 'Hong Kong also has very strong light pollution when the clouds pass



Romain Jacquet-Lagrèze was born in France in 1987, living in Paris until moving abroad in 2008. His interest in photography began after his arrival in Kowloon, Hong Kong. His project 'Vertical Horizon' was released in 2012 as a photo book. It was reprinted as a second edition in 2014. Visit www.rjl-art.com

at low altitude, which is ideal for lending a bright purplish look to the sky in my images.'

When it comes to shooting photos in the early morning or during the day, Romain will use HDR to combine shots with different exposures in order to ease the backlit effect and adjust the image to be closer to what the human eye sees.

'I'll take two photos at the exact same location, but with one underexposed and another one overexposed,' he says. 'I'll then blend these two photos with software afterwards.'

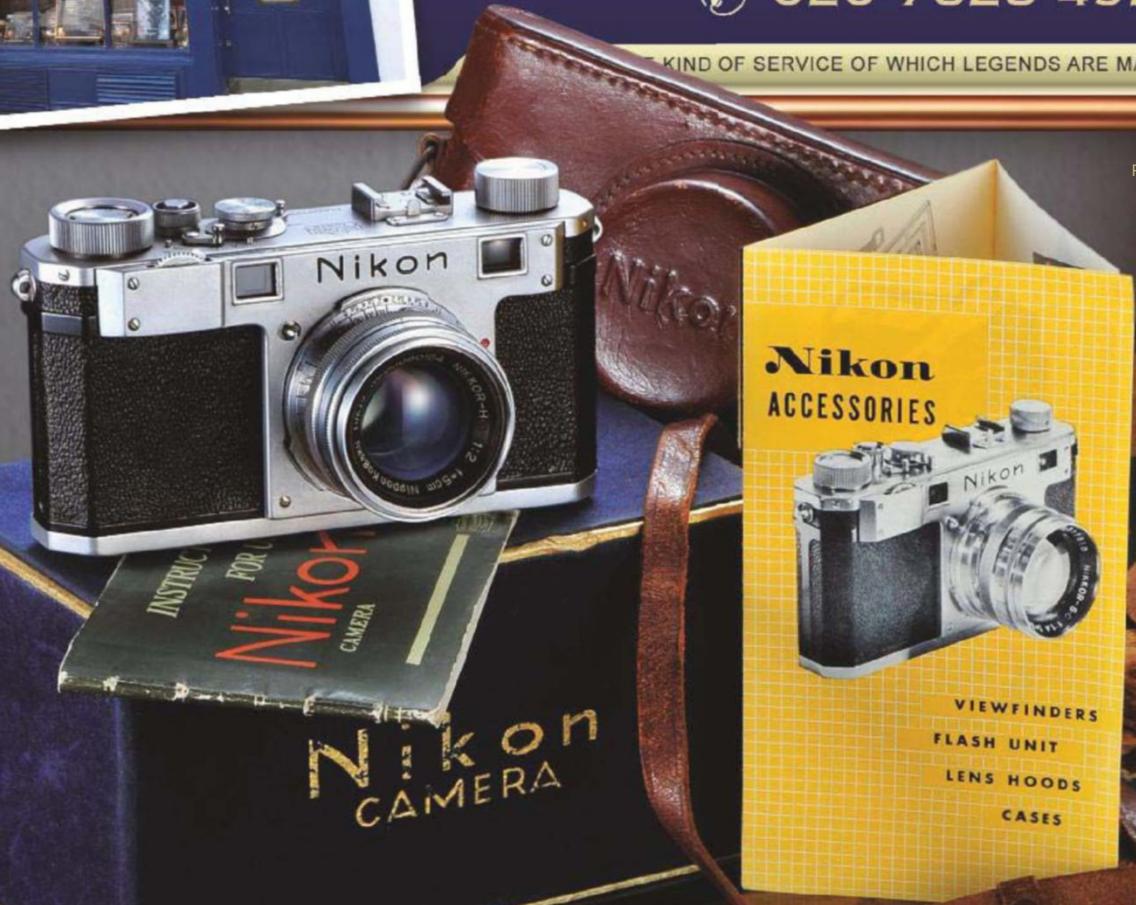
Hong Kong is a city that pushes the boundaries of what we consider possible and in every element of his photographs, from composition to post-processing, Romain manages to effortlessly convey just that to the viewer.

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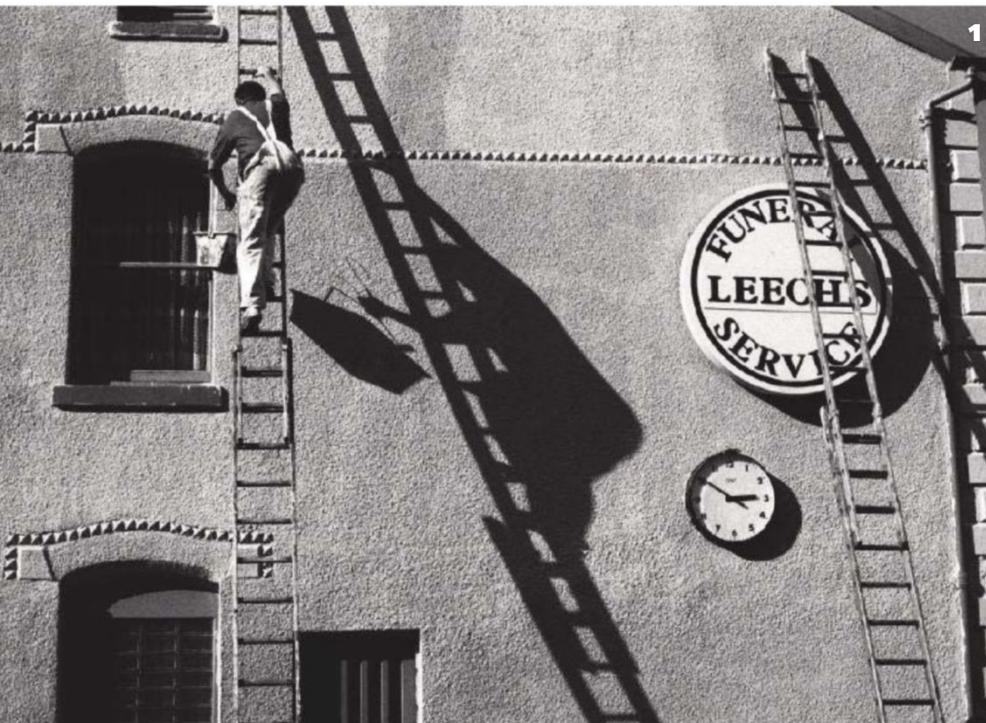


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Reader Portfolio

Spotlight on readers' excellent images and how they captured them



Anselm Gallagher, Hertfordshire

Anselm is committed to discovering the visual possibilities of people in everyday places – something he credits to his love of the images created by photographers such as Josef Koudelka and Tony Ray-Jones. While he was initially fascinated by the anticipation of waiting to see the results of his work on film negatives, this has been replaced by the instant thrill of seeing what he has captured on the back of his DSLR. Here we see a series of images taken in Manchester between 1994 and 1998.

Stepladder

1 Anselm has discovered the graphic possibilities of an everyday scene here. The shadow is a vital compositional element
Nikon F3, 35mm, 1/250sec, Ilford HP4

On the Street

2 There's an interesting visual parallel to be found in the patterns of the woman's jacket and the textures of the pavement
Nikon F3, 35mm, 1/250, Ilford HP4



Registration

3 Anselm has achieved a depth to this image by including the feet of the pedestrians and their reflections in the car bonnet
Nikon F3, 35mm, 1/250sec, Ilford HP4

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Snow

4 The influence of Josef Koudelka is clear here. The great photographer took many images of the everyday that were elevated through his careful consideration of subject, location and framing
Nikon F3, 35mm, 1/250sec, Ilford HP4



Backstage

5 Here we find a beautiful use of light and shadow. By exposing in just the right way, Anselm has managed to highlight the sections of the scene that tell us just enough about the location and story
Nikon F3, 35mm, 1/250sec, Ilford HP4





Michel Hersen, USA



Michel's painterly influences are clear not just from the locations in which he shoots, but also from his treatment of light and framing. His many trips to art museums when he was child have carried through into how he pursues his subjects and, with his photography, he aims to draw out the luminous qualities of the natural landscapes that interest him. Michel's goal for the future is to continue shooting the stunning vistas found in the national parks of the United States.



Mesquite Flat Dunes... 1

Photographing in such stunning natural landscapes can tell you much about how light, shadow and form can work together to create beautiful images. The lines in the sand are a gorgeous natural feature here. Nikon D7100, 18-200mm, 1/250sec at f/18, ISO 200, tripod



Sunset at Zabriskie Point

2 It takes a photographer with a keen eye for composition to find order in chaos
Nikon D7100, 18-200mm, 1sec at f/18, ISO 200, tripod

Mesquite Flat Dunes... 2

3 The burst of colour against the pale tones of the sand gives this image an extra level of interest
Nikon D7100, 18-200mm, 4secs at f/16, ISO 200, tripod



3

Sunrise at the Badlands

4 Michel has employed a subtle lead-in line to draw our eye towards the sunrise in the horizon
Nikon D7100, 18-200mm, 1sec at f/18, ISO 200, tripod

Moonset Over the Cottonwood Mountains

5 There's so much to admire about this shot. The subject is beautiful enough, but the pockets of shadow add a degree of depth and dimension to the awe-inspiring landscape
Nikon D7100, 18-200mm, 1/30sec at f/18, ISO 200, tripod, polariser



5

Reader Portfolio

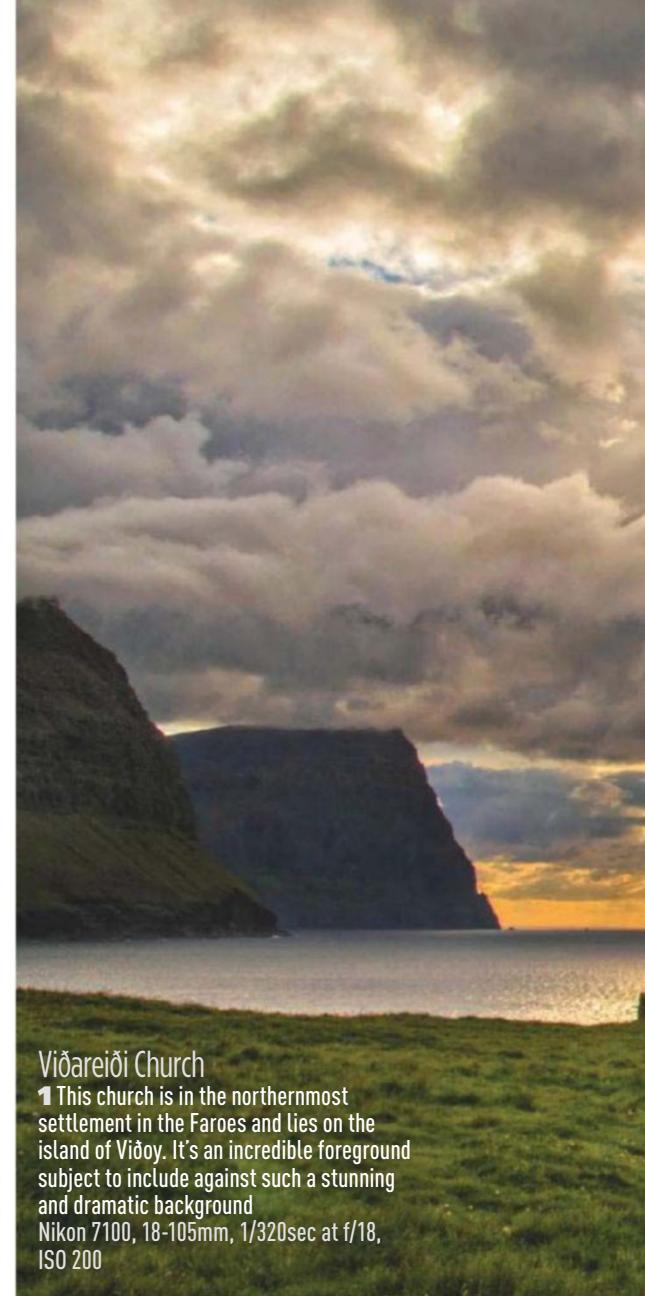


2

Puffins
2 What makes this image particularly effective is one single element: the centre puffin, which, unlike the rest in his group, is looking directly at the camera
Nikon D5100, 55-300mm, 1/1250sec at f/9, ISO 504



3



Viðareiði Church

1 This church is in the northernmost settlement in the Faroes and lies on the island of Viðoy. It's an incredible foreground subject to include against such a stunning and dramatic background
Nikon D7100, 18-105mm, 1/320sec at f/18, ISO 200



4

North Coast Viðoy
3 These evening rain clouds drifting over Kunoy Island have provided a wonderfully atmospheric subject, particularly in the pools of light
Nikon D7100, 18-105mm, 1/320sec at f/13, ISO 200

Headland Waterfall
4 Sometimes the best thing to do is to allow a landscape room to breathe and to communicate its own natural majesty, as we can see in this shot
Nikon D7100, 18-105mm, 1/200sec at f/9, ISO 200



5

Faroe Island Sheep Pen
5 This may appear to be a snapshot of sheep waiting for their annual shear, but a closer look will reveal Duncan has carefully considered his composition
Nikon D7100, 18-105mm, 1/250sec at f/5.6, ISO 317



Duncan Steward, Somerset



Duncan's love of photography was born largely from his travels around the UK and Europe as a child. It wasn't long before he decided to pick up a camera to make a record of the places he had visited and it's something that has stayed with him throughout his life. In the future, Duncan intends to capture the things he encounters when he makes return trips to both Norway and Canada.

Faroe Island Puffin

6 Duncan has created a simple but compositionally excellent shot here. Having the puffin off-centre has left necessary space on the right-hand side. This works especially well with the shallow depth of field. Nikon D5100, 55-300mm, 1/1000sec at f/6.3, ISO 307



Evening Class



Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

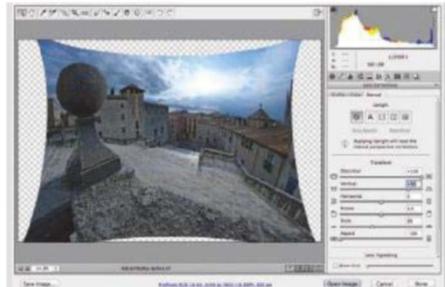
Correcting geometric distortion

WHILE there are problems with lens chromatic aberration and focus in the original image from Adrian Maltby, the biggest issue is the extreme lens barrel distortion. Rather than using a Photoshop lens profile, I used Camera Raw to apply a first-pass correction and

then took the image into Photoshop, where I applied a further adjustment using the Lens Correction filter. The result wasn't perfect, but you will notice how many of the lines that were curved are now straighter and the globe in the top-left corner now appears less elliptical in shape.

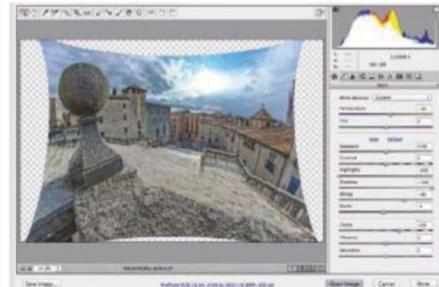
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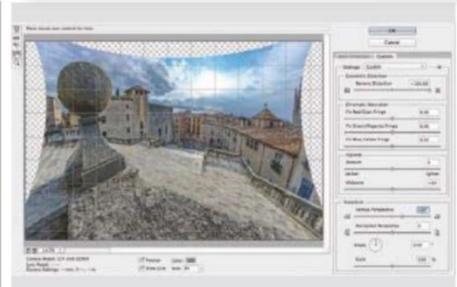
1 Apply Camera Raw lens corrections

To correct the extreme lens barrel distortion, in Camera Raw I went to the Lens Corrections panel and applied the maximum +100 Distortion, +66 Vertical and -100 Aspect slider adjustments to compensate for the vertical stretching.



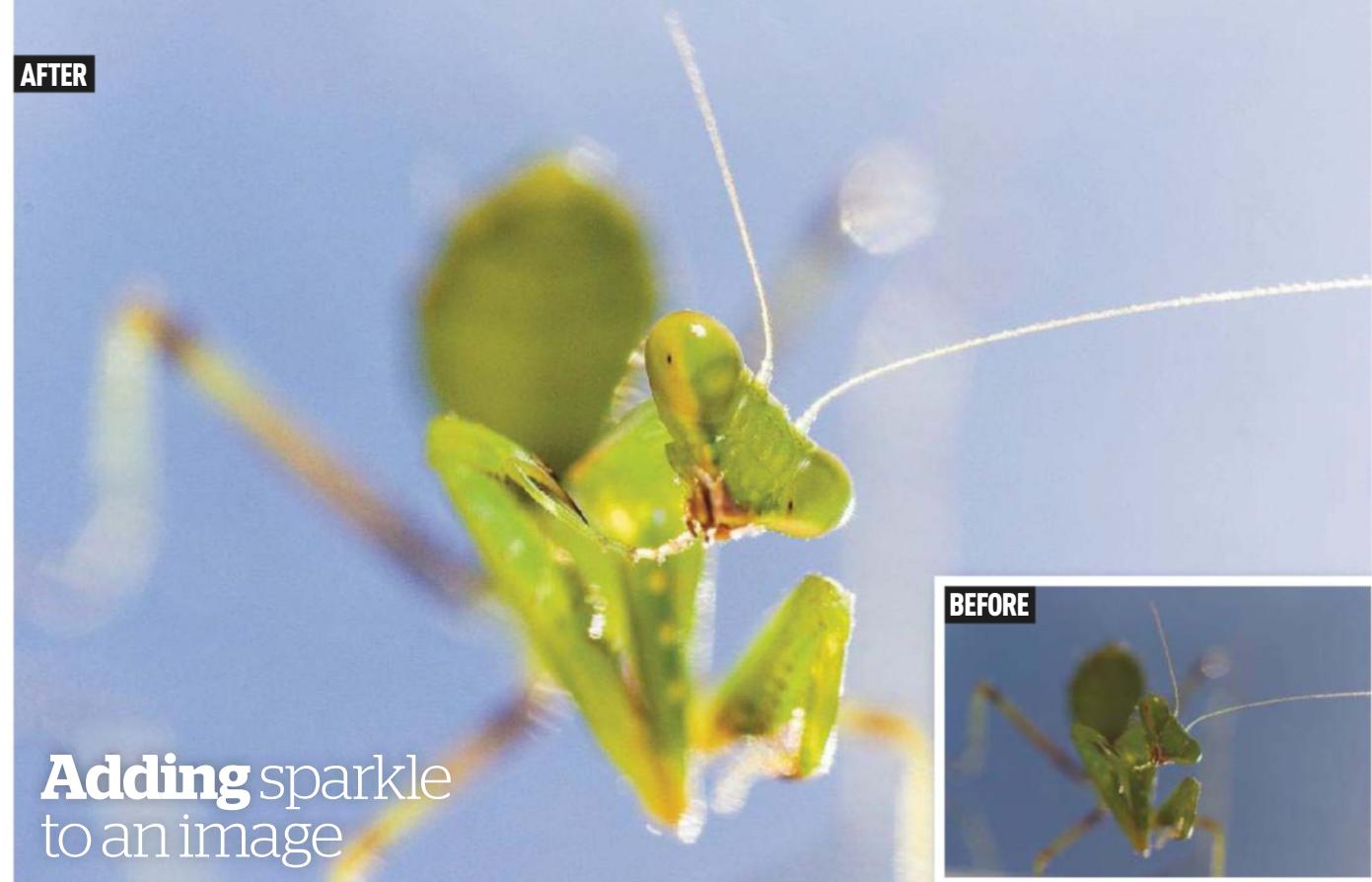
2 Add Basic panel adjustments

In the Basic panel, I applied a -100 Highlights adjustment to reveal detail in the clouds and sky, and a +100 Shadows adjustment to show detail in the shadow areas. I also warmed the image slightly and added some Clarity to boost the midtone contrast.



3 Apply the Lens Correction filter

The geometric distortion was not fully corrected so I opened the adjusted image in Photoshop. In the Filter menu I selected the Lens Correction filter and applied a maximum Distortion correction along with a +27 Vertical Perspective correction.



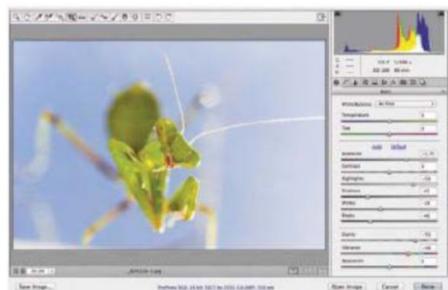
Adding sparkle to an image

IT CAN be incredibly difficult to photograph insects close-up. For a start, they tend to move pretty quickly, and getting your subject in sharp focus using a macro lens is never that easy. Andy Kyriacou has done well here to get this great view of a mantis head-on.

The exposure in the original was a bit dark, so it needed to be lightened up a bit, but it was also important to boost the contrast. Normally, I use the Highlights and Shadows sliders in Camera Raw to lower the contrast and open up the tones at the highlight and shadow ends.

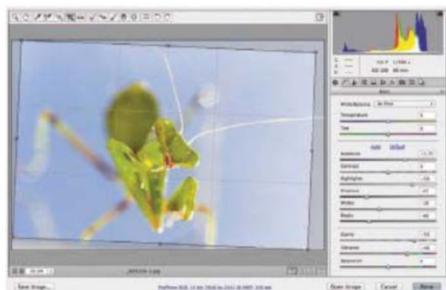


Here, I used these two sliders to do the opposite and add more contrast instead. I also used the HSL Luminance slider controls to add more sparkle by enhancing the colour luminance contrast between the green mantis and the blue backdrop.



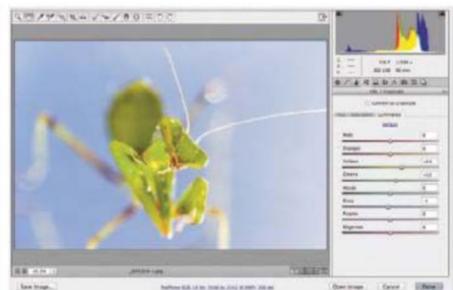
1 Lighten the image

I began by opening the JPEG master image via Camera Raw, where I first went to the Basic panel and applied a +1.75 Exposure adjustment. The aim was also to increase the contrast, which I did by lightening the Highlights and darkening the Shadows. I also added a lot of Clarity and some extra Vibrance.



2 Apply a rotated crop

In the bottom left-hand corner there was an out-of-focus straight edge creeping into the frame, which was a little distracting. To get rid of this, I selected the Crop tool and applied a rotated crop (as shown here), adjusting the corner handles to avoid cropping the image any further than was necessary.



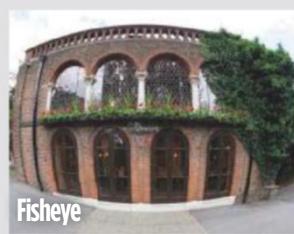
3 Make some HSL adjustments

In the HSL/Grayscale panel, I selected Luminance and then the Target Adjustment tool. I clicked and dragged downwards on the blue background to darken the Blues very slightly. I then clicked on the body of the mantis and dragged upwards to lighten the Yellows and Greens.

Lens corrections

LENS corrections in Photoshop or Camera Raw are possible due to Adobe having a database of lens profiles for many different camera lenses. This includes most of the popular brands and models. Basically, the software is able to reference the camera's

Exif lens data, and using that information it knows exactly how to correct known lens anomalies such as geometric distortion and vignetting. It's not just the lens corrections in Camera Raw and Photoshop, but also other tools such as the Adaptive Wide



Fisheye



Auto corrected

Angle filter and Photomerge that benefit from this feature. Shown here is a before and after

example of a photograph shot with a fisheye lens automatically corrected using a lens profile.

Martin Evening is a noted expert in both photography and digital imaging. He is well known in London for his fashion and beauty work, for which he has won several awards. Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of a software design company. Visit www.martinevening.com

Accessories

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Callum McInerney-Riley tests a pared-down version of the Weye Feye, for transferring images wirelessly

At a glance

- Transfers stills and video to a smartphone or tablet
- Hotshoe-mounted device
- Works with Android and iOS
- Creates its own Wi-Fi signal

UNLIKE the original Weye Feye DSLR controller from XSories, the Weye Feye S does not have the ability to control a camera wirelessly while in live view. Instead, this smaller, more affordable version is designed only for transferring images and not for remotely controlling cameras.

The Weye Feye S connects to the camera via a USB cable and can be mounted on the hotshoe. Once connected and turned on, the Weye Feye S can be accessed from a smartphone or tablet using the free Android/iOS Weye Feye S app. Also, images can be accessed via a computer by connecting to the Weye Feye S and typing a URL and port number into a web browser. Once set up, users can preview and download all JPEG, raw and video files that are stored on the card. These can then be shared out to social media channels or relevant apps.

Verdict

As many recent high-end cameras, such as the Nikon D810 and the Canon EOS 7D Mark II, don't feature any Wi-Fi connectivity, it's extremely helpful that the functionality can now be added for less than £80. Equally, it's very useful for older cameras. Being able to email JPEGs wirelessly from my Canon EOS 5D Mark II is great.

There are plenty of cheaper alternatives for wireless image transfer, such as wireless card readers and Eye-Fi memory cards, but the Weye Feye S has the advantage of allowing the photographer to shoot images while it is connected. If this isn't a necessity, it may be worth looking at the alternatives.



Weye Feye app

The free Android/iOS app is easy to use and navigate, although annoyingly it doesn't refresh itself when a picture is taken.



Amateur Photographer
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Weye Feye

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For users looking to share images wirelessly and also have the ability to control their cameras remotely via a smartphone, the original Weye Feye DSLR controller is the product to get.



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£14, www.kingston.com

The MobileLite Wireless card reader enables users to send their files wirelessly from SD or a flash drive to a smartphone or tablet.



Eye-Fi Mobi 8GB SD card

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Eye-Fi support is built into many cameras, allowing users to transfer images wirelessly to a smartphone or tablet – it now also boasts cloud storage.



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Macphun Intensify Pro can help to recover highlight and shadow details

Macphun Intensify Pro

● £35 ● macphun.com/intensify

BEARING more than a passing resemblance to Adobe Lightroom, Macphun Intensify Pro is a simple-to-use editing program for your raw or JPEG images. The software concentrates its resources on contrast and detail adjustments, extracting as much or as little detail from specific areas as you require. For example, you can choose to adjust the micro contrast in the highlight, midtone or shadow areas. Some basic colour adjustments are also on hand to tweak the saturation or colour balance, and you can also create black & white images. Adjustments can be localised by using any combination of the software's gradient, masking or layer tools.

The final result of the editing depends entirely on your personal taste, with everything available from subtle increases in local contrast and sharpness, to very over-the-top adjustments that create extreme HDR-like images. However, the proprietary algorithms do an excellent job of bringing out hidden details in even the flattest scene.

If you don't know where to start, there are more than 70 presets that can be applied with a single click – and, of course, you can create your own. Changes are displayed in real time, and the software is extremely responsive.

Overall, Macphun Intensify Pro is straightforward and easy to use. It acts as great standalone software for a quick fix, although advanced users can easily incorporate it into their Lightroom or Photoshop workflow as a plug-in. Edits can then be made to images before they are loaded back into the main software for final editing. A standard version is also available, priced £14, although this lacks a few of the more advanced features and does not work as a plug-in. **Richard Sibley**



The split screen view makes it easy to compare before and after shots

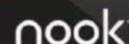
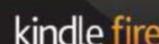


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The combination
of the D7000 and
50mm f/1.4 lens
makes for a great
portrait combination
Nikon D7000, 50mm,
1/1000sec at f/1.8,
ISO 160

The D7000 offers great colour depth and tonality
Nikon D7000, 35mm, 1/2000sec at f/2, ISO 200



On the road again

Globetrotting photographer **Jacob James** explains how the **Nikon D7000** took him around the world

At the start of 2010, I was in the position that most hobbyists reach at some point in their photographic life: I had played around with near enough every style of photography until that point, dabbling in sports, macro, portraiture and landscapes, but had never really clicked with any of them. It wasn't that I was struggling to produce decent images; I was just not enjoying the process. I was suffering from the photography equivalent of writer's block and had absolutely no desire to get out and shoot anything meaningful.

It was around this time that I signed up for a six-week volunteering trip to the rural west of Thailand, close to the border with Myanmar. My trusty Nikon D40 was by now getting old and starting to show its

limitations, particularly when shooting in low light.

As the weeks went by, I started to consider upgrading my camera. At the time I was just about finishing sixth form and, like most poor, part-time-employed 17 or 18-year-olds, the idea of spending a significant lump of cash on a decent camera was a tough decision.

Back in 2010, the camera market was a little easier to navigate. Compact system cameras were in their infancy and not really thought of as 'real' cameras by most photographers, so the choice was either an APS-C cropped sensor or full frame for the majority of hobbyists. Straight away I knew that the cost of full-frame lenses would prevent me from heading in that direction, so I started to look more closely

at the professional end of Nikon's DX sensor range.

I began tossing up whether to stump up the cash for the D300S or save some money and get the D90 along with an extra lens or two. I liked the idea of the pro features of the D300S, such as the weather-sealing, magnesium-alloy body and upgraded video features, but I wasn't ready to spend that kind of money on a camera body just yet.

It was in September 2010 that Nikon launched the D7000. When I first saw the spec sheet, with its magnesium-alloy body, 16.2-million-pixel sensor, weather-sealing, full HD video, class-leading dynamic range and ISO performance, I knew that it was my dream



At a glance

- 16.2-million-pixel, APS-C-sized CMOS sensor
- ISO 100-25,600
- Full HD 1080p video
- Up to 6fps shooting rate
- 100% viewfinder
- Around £520 (body only)



The D7000 produces clean images even in long exposures
Nikon D7000, 12-24mm, 12mm, 2.5secs at f/18, ISO 100

'Coming from the 6.1-million-pixel sensor on the D40, the D7000's 16.2-million-pixel resolution was brutal on my technique'

camera. It seemed that somehow Nikon had listened to my needs and made a camera that ticked every single box – and at a price that wouldn't make it inaccessible to me.

After a few more weeks of saving every penny I could, I finally took the plunge and ordered a D7000 body. Upon its arrival it was clear that this camera was a step up from what I was used to. For the first time I had a top LCD screen, dual control wheels and a built-in AF motor to allow me to make use of Nikon's huge range of lenses.

Surprisingly though, despite my initial impressions, my relationship with the D7000 was rocky for the first two to three months. Coming from the simple 6.1-million-pixel sensor on the D40, the D7000's 16.2-million-pixel resolution was brutal on my technique. Many of my images were coming out slightly blurry, which meant I started to grow frustrated. It wasn't a flaw of the camera – it was just that the lower resolution of the D40 had been

covering up my shortcomings.

After months of frustration and lots of time working on my technique, I gradually grew to love the camera. But it wasn't until I took the D7000 out of the UK that my passion for both the camera and photography really blossomed.

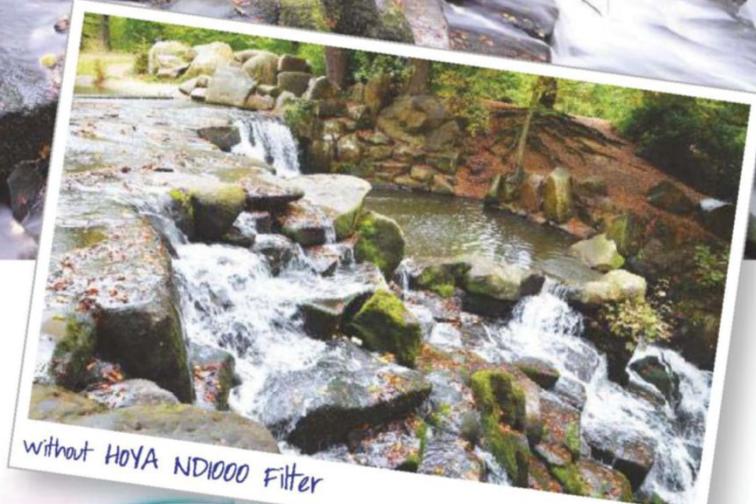
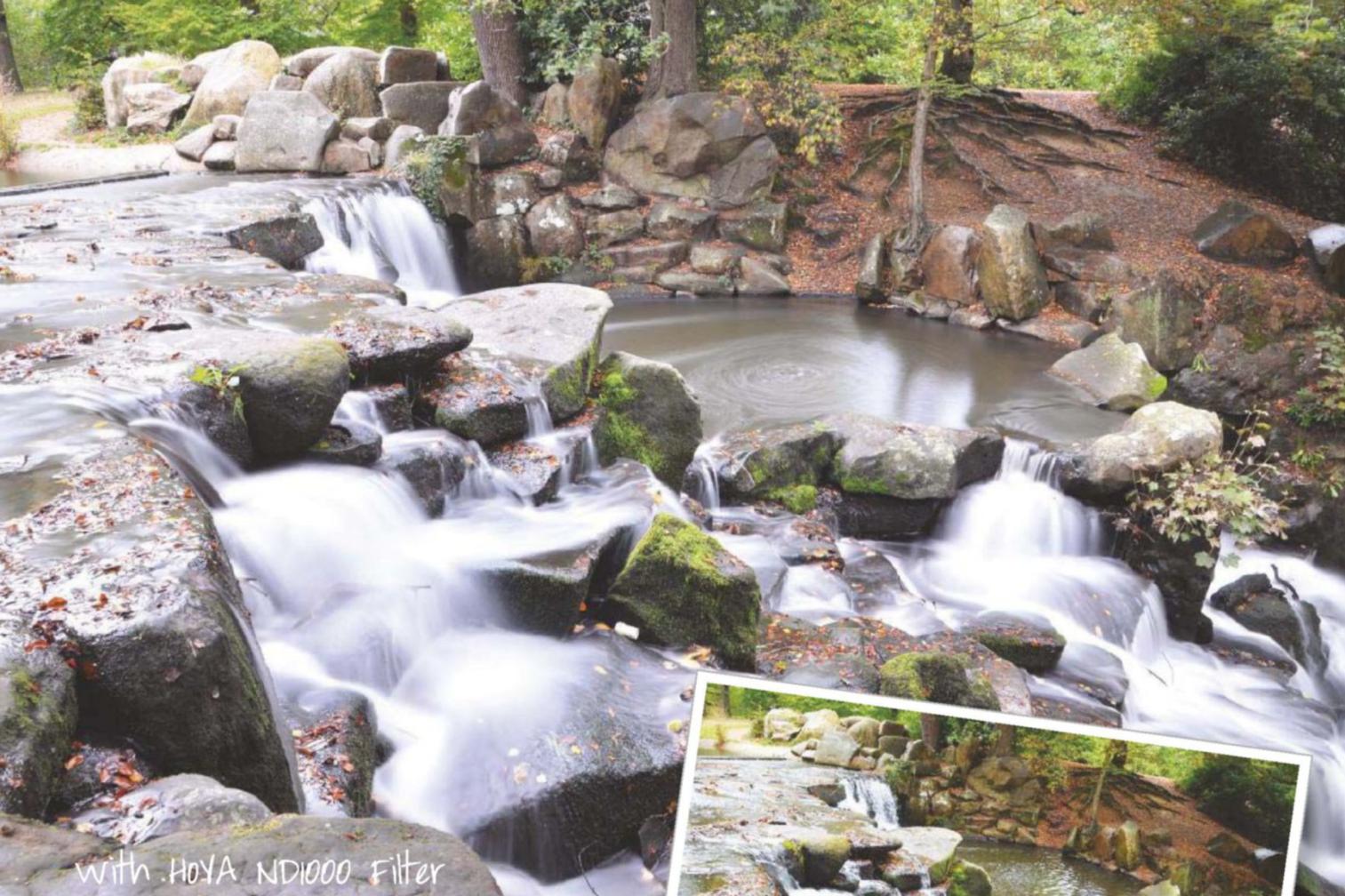
After six weeks of shooting images in rural Thailand, I was hooked, not just on the camera but on travelling in general. During my stay the D7000 had performed flawlessly despite it even being temporarily submerged in a monsoon-flooded river while I rode on the back of an elephant.

After that first trip my interest in travel photography really took off. I set up my website and got my portfolio out, and I started to make inroads and occasionally even a bit of cash from my work. It was then that I realised I wanted to try to make a living out of travel photography.

A second D7000 joined my first just a few months later, in time for my departure back



The high resolution of the sensor makes for sharp portraits
Nikon D7000, 35mm, 1/60sec at f/2.5, ISO 1000



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The 6fps frame rate makes capturing action easy
Nikon D7000, 80-200mm, 1/1600sec at f/4.5, ISO 1250

to Asia. I was due to spend five months on the road, travelling through Thailand, Myanmar, Laos, Cambodia, Vietnam and China, and this time I wanted to really start creating a solid portfolio of images.

Only seven days into my trip, a power hose unfortunately destroyed my old D7000 during the Thingyan Water Festival in Myanmar. Fortunately, my second body held up after a few days' drying out and went on to perform flawlessly for the next three years – and is still going today, though minus a bit of paint and the addition of a couple of dents.

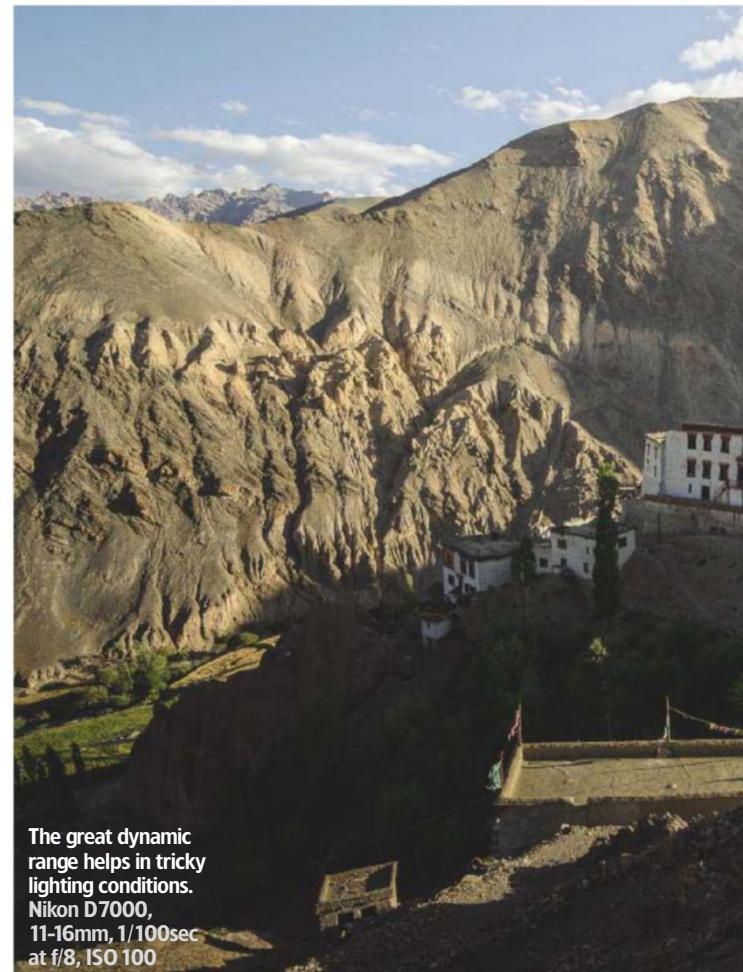
Features

The D7000 will always be special to me because it was the camera that got my career going. It travelled with me for 12 months across south-east Asia, during a hitchhike across Europe, on camel-back in the Sahara, while standing neck deep in the Mekong River and even on the back of a motorcycle for three weeks through the rainy season in

Rajasthan, India. It has worked equally well on the streets of Budapest in Hungary and Prague in the Czech Republic as it did on the streets of Delhi in India and Hanoi in Vietnam. The D7000 has dealt comfortably with almost everything I have thrown at it. Whether cityscapes or landscapes, portraits or documentary work, I discovered very few faults.

I believe the D7000 is one of the best all-round DSLRs that has ever been made. There are many features that I love about it: the 16.2-million-pixel sensor is still, even today, one of the best low-light crop sensors on the market, and I've shot work at ISO 5000-6400 that has been printed in publications around the world.

The beauty of the Nikon system is its wide range of lenses, even though they were made decades ago. One of the main reasons for my step up to the D7000 was for autofocus with the whole range of Nikon lenses. The majority of my best work has been shot on fairly inexpensive lenses, like the 50mm



The great dynamic range helps in tricky lighting conditions.
Nikon D7000,
11-16mm, 1/100sec
at f/8, ISO 100

f/1.4 and 35mm f/1.4. The sharpness of Nikon's primes really complement the D7000 sensor and offer a huge weight saving over the much larger and more expensive pro zooms.

The D7000 was also one of the first Nikon DSLRs to sport full HD video capture. Looking back now, the process of shooting video on the D7000 is really not very intuitive. The codec is very poor, there is no headphone input or audio control and even

exposure control during filming is pretty much non-existent.

One feature that is excellent is the D7000's wireless control over Nikon's Creative Lighting System (CLS). I spent almost three weeks in India shooting purely off-camera flash portraits. Never once did the system let me down, even in monsoon rains and high humidity.

If I had to find a weakness with the D7000, it would definitely be with the focusing system.

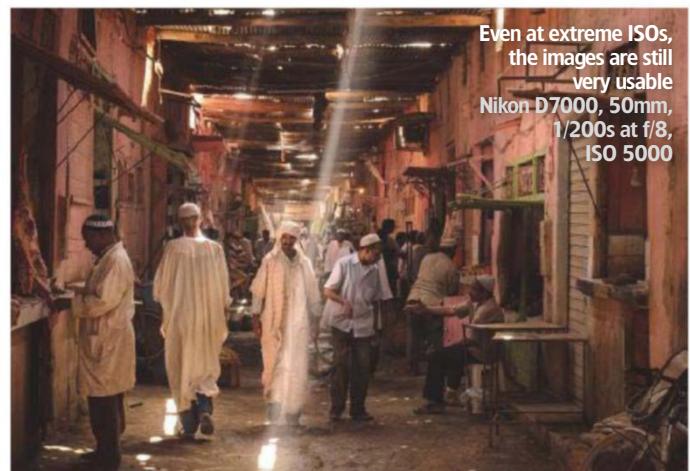
Dynamic range

THE STANDOUT feature of the D7000 when it was launched was the incredible dynamic range of its sensor. Even four years on, and with many advances in sensor technology in that time, it still has one of the highest dynamic ranges of any camera with an APS-C-sized sensor.

With around 13.9EV of dynamic range, there were very few situations where I genuinely wished for something greater. More often than not,

I will shoot fairly spontaneous subjects, such as people in markets, but even when shooting in the harsh midday sun, so long as I exposed for the highlights there would normally be plenty of detail to lift the shadows and capture a decent exposure.

The advantage of the dynamic range is not just being able to capture highlights and shadows in the image – with the D7000 you also get great exposure leeway when processing its raw files.



Even at extreme ISOs, the images are still very usable
Nikon D7000, 50mm,
1/200s at f/8,
ISO 5000



Autofocus was neither the quickest nor the most accurate. In broad daylight it worked fine for most subjects, but as the light started to fade the D7000's Achilles heel really started to show. This is a weakness I learned to deal with over the four years of owning the D7000, but it's the only weakness that I felt prevented this camera from being truly legendary.

Moving on

As with most things, over time my preferences and needs started to change. I was beginning to find two D7000 bodies and a bunch of lenses rather cumbersome, especially as my travel started to get a little more extreme. I was finding that carrying a rucksack with 5-6kg of camera gear was no fun in hot climates or over rough terrain. In the end, I was starting to leave gear in my hotel room and even some at home.

Over the past 12 months, I decided to make a move to a smaller system and, earlier this year, finally made the move to a Panasonic Lumix G micro four thirds set-up to reduce the weight and size of my gear. As I start to look back over the work I have

shot with the D7000, I have slowly come to remember just what an awesome camera it is.

I have seen many photographers over the years turn their noses up at cameras because they aren't full frame. For the four years I owned the D7000, I never once felt the need to upgrade to a full-frame system. The image quality really is outstanding and the cropped sensor has never been a hindrance to getting my images published.

It's all too easy to get caught up with wanting the most recent and best camera, but even today cameras such as the D7000 and D300 still produce images that will be suitable for 95% of photographers. Unless you need to be able to shoot in darkness or really enlarge your images, then often new cameras are more of a want than a need.

As you might have gathered, the D7000 is a very sentimental camera to me, and despite my two bodies being relegated from my kit bag I still haven't sold them. I think I'm still secretly holding on to them for now, and sometime in the future I will give them one final run out.

AP

Focal points

It may be more than four years old, but the Nikon D7000's features can still hold their own

Metering

Making sure that images are exposed correctly is a 2016-pixel RGB sensor, which is the same sensor used in the current Nikon D610.

Intervalometer

For time-lapse photography, the Nikon D7000 has a built-in intervalometer that allows users to set the camera to take a number of images at set intervals.

Autofocus

The Nikon D7000 has 39 AF points, nine of which are cross-type. The AF sensor is the Multi-CAM 4800DX, which allows for 3D tracking.

Weather-sealed

With magnesium-alloy top and back panels, the D7000 is strong and lightweight, and is fully weather-sealed.



Viewfinder

Images are composed using the pentaprism viewfinder, which has a 100% field of view.

Video

The D7000 is capable of shooting full HD video at 1080p resolution.



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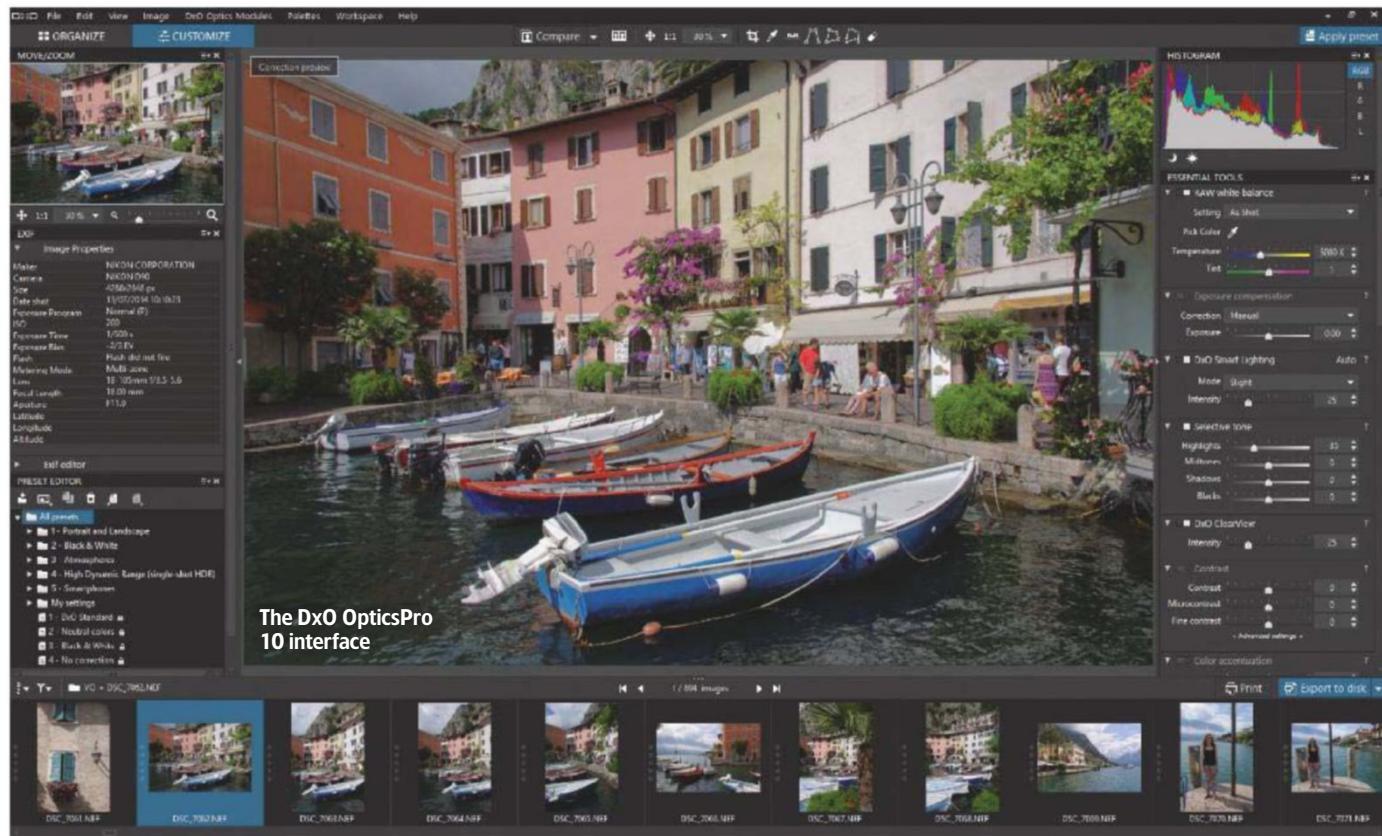
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The DxO OpticsPro 10 interface



DxO OpticsPro 10

The latest version of **DxO's** image-editing software features improved noise-reduction processing and new ClearView features that can detect and edit hazy images. **Vincent Oliver** gives his verdict

At a glance

- DxO OpticsPro 10 Standard Edition is available from shop.dxo.com, priced £99; the Elite Edition is priced £159
- A fully functional one-month trial version of the software can be downloaded from www.dxo.com/intl/photography/download.
- Mac and Windows compatible

To get the best results from a digital camera, you really need to shoot in the raw file format. However, processing raw files can be time-consuming. For years, DxO OpticsPro has made raw-file editing easier by using corrections that can help photographers to apply edits to their images quickly and easily. The latest is version 10, and it adds a number of new tools and optimisations to the existing features. The software should make it even easier to make optical and geometric corrections, optimise exposure and contrast, reduce noise reduction and maximise colour and detail.

Image organisation

When you first launch DxO OpticsPro 10, you are greeted with the Organizer mode interface.

This displays a hierarchy of your computer's folders and, once a folder is selected, all the images contained within it are displayed in the Navigation panel at the bottom of the screen. The Organizer mode is very similar to the Library modes found in other raw-editing software, such as Adobe Lightroom. If you don't like the Navigation panel being at the bottom, it can be repositioned anywhere on the screen, or viewed on a second monitor. Supported file formats include JPEG, raw, TIFF and DNG (8-bit and 16-bit), but sadly not Photoshop PSD and other application native formats.

The real key to DxO, and one that has until recently separated it from the likes of Adobe Lightroom, is that DxO has more than 20,000 camera and lens

combinations in its database. By reading the Exif information for each image, the software can optimise your images based on the camera and lens used. If the software detects that your camera and lens combination isn't available in its database, it will automatically connect to the DxO online database and download the relevant module. Of course, an internet connection is required to do this. Most current cameras and lenses are supported and new cameras are added regularly.

Editing images

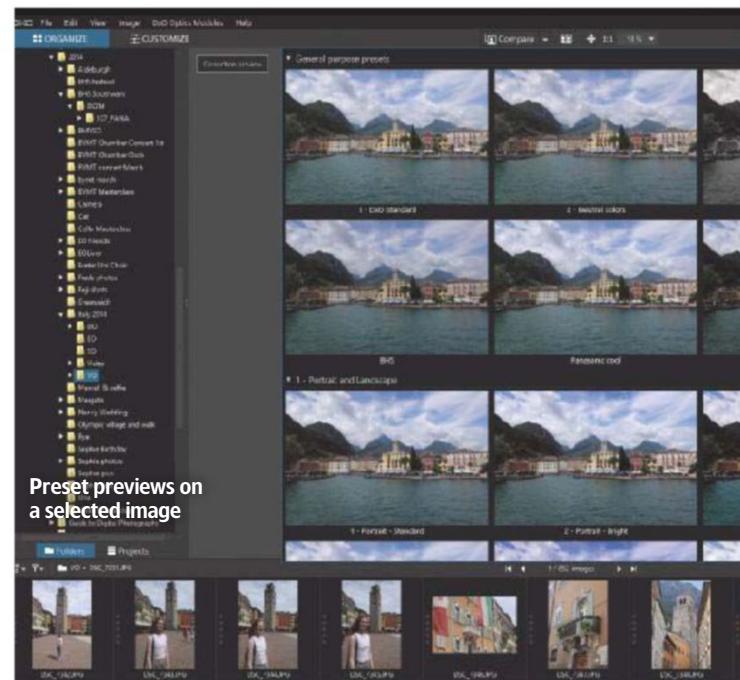
In the Editing workspace you will find all the main image-processing features, such as Histogram, Essential Tools, Light and Colour, Detail, and Geometry and Optical Corrections. These are on the right side of the screen. Each



Original

Smart Lighting

Photo with Smart Lighting applied and colour temperature adjusted



DxO ClearView

DxO CLEARVIEW eliminates atmospheric haze in landscape photographs and smog in urban scenes. Haze is a phenomenon that is encountered when photographing landscapes in the mountains and near the sea. It is seen as an opaque veil that alters the contrast, colours and the textures in an image. Click the ClearView button in the Essentials tools palette to activate it, and then use the Intensity slider to bring out distant colours and details in a photo.

ClearView analyses the colours in an image (RGB) to evaluate the amount of light diffusion affected by haze. ClearView then cuts through haze by adding micro contrast to the affected areas of a photograph, particularly in distant mountain shots where the haze can take on a blue cast. The ClearView filter gives you full control over how much strength and image intensity you want to achieve.

For urban shots, it adds dynamic contrast to architecture by bringing out details that you may have previously thought were lost. The results are spectacular – a clear winner as a tool for use by both landscape and architectural photographers. The results of using ClearView are more pronounced than using a UV or haze filter on a camera lens.

➤ of the tool palettes can be expanded to reveal the individual adjustment tools. At first glance, the number of palettes and adjustments may be overwhelming, as many of the tools appear in more than one palette. However, the workspace is customisable, so palettes that you don't use can be hidden. There is even the option to create your own custom palette of the correction tools you use most often.

Many of the adjustments can be applied with an on or off switch, with the software using its correction profiles to analyse the image and ascertain which corrections are necessary. These include lens corrections for optical distortions such as barrel and pincushion, vignetting, lens softness, and lateral and longitudinal chromatic aberrations. Noise reduction and sharpening can also be automatically applied based on the ISO sensitivity setting.

Presets

One of the most useful features is the Preset Editor palette. This enables you to apply a built-in preset, import or export presets, create your own custom preset, or edit a pre-defined preset. This makes batch-processing images quicker and easier, although it is a little slower than using Lightroom.



Before and after screens make it easy to see the changes you make

OpticsPro 10 offers a library of 30 presets that include portrait, landscape, black & white, high dynamic range (HDR), atmospheres and smartphones. Presets can appear in a visual presets window as large thumbnails displaying the effects applied to the image being worked on, and you just click on a preset to apply it.

From here you can make further adjustments and then save the settings as a new preset, which will be added to the library for future use. Any image corrections or enhancement adjustments that you make can be saved as a custom preset – just right-click on the image and select 'Create preset from current settings'. So if you regularly use the same camera and lens, and make the same basic corrections, these can all be saved as a preset to save you a lot of time.

Improved features

PRIME (Probabilistic Raw Image Enhancement) noise reduction is a feature that was introduced in version 9, but has now been improved with faster processing times. PRIME analyses the structure of raw images and differentiates between noise and fine detail, which produces a noticeable gain in image quality. This enables you to shoot at a

System requirements

- Microsoft Windows 8/8.1 or 7 (64 bits), 4GB RAM (8GB recommended), 2GB disk space (6GB recommended). Intel Core 2 Duo, AMD Athlon 64 X2 or higher. DirectX 9.0c-compatible graphics card with 512 MB of video memory to handle GPU acceleration.
- OS X 10.8, 10.9, 10.10. 4GB RAM (6GB recommended), 2GB disk space (6GB recommended). Intel Core i5 or higher. Graphics card with 512MB of video memory to handle GPU acceleration.



higher ISO sensitivity and get similar results that are obtained by shooting at a lower ISO. PRIME noise reduction removed the visible noise in our test image, although some fine detail such as hair can look softer than in the original. PRIME is only available with raw image files; for JPEG files you can still obtain excellent results by using the High Quality setting. Compared to other dedicated noise-reduction software, PRIME reduced noise excellently, managing to preserve colour saturation particularly in shadow areas and maintaining a high level of texture detail.

Other improved features include DxO Smart Lighting and DxO Lens Softness optimization. The Smart Lighting palette has five settings: slight, medium, strong, DxO OpticsPro 7 and Pro 9, plus a custom setting. A slider enables you to vary the intensity from 0 to 100 (or 200). This recovers

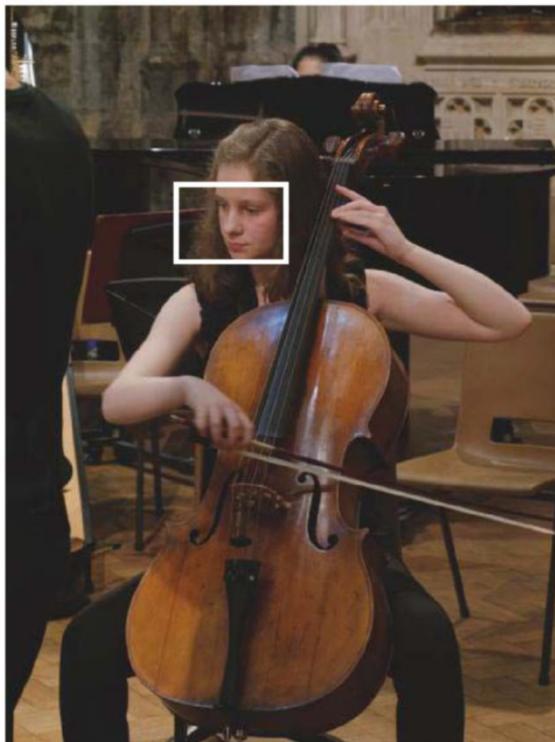


Photo shot at ISO 1600 for noise-reduction samples



The Prime noise reduction reduces shadow noise

highlights and unblocks shadow details that may have been previously thought of as lost. This filter works best with raw files, but will also work with JPEGs. I wasn't overly impressed by this: it worked up to a point but lacked fine control beyond the slider.

However, the user manual suggests that the Smart Lighting filter can be fine-tuned when used with the Selective Tone palette or Light and Colour – Advanced palette. Using the combined filters produced a much better result, so I would have liked the controls to be available within the Smart Lighting palette rather than having to go to another tool palette. The Lens Softness tool adds sharpness to photos from the centre to the edges to produce a crisp-looking image, with adjustment sliders including Global, Detail and Bokeh.

The Single Shot HDR preset produces a similar effect to that obtained by shooting multiple exposures that are then combined to make up an HDR photo. The options include HDR Realistic, HDR Artistic, HDR Backlight and HDR B/W. The effects are perhaps not as pronounced as those obtained by shooting multiple exposures, but each one added something extra to the photo, which can be useful as a starting point.

When you have finished processing images you can Export to Disk, which generates JPEG, TIFF and DNG files to a folder of

your choice. You can export the same file in different file formats or image dimensions to separate folders or drives with a single click, although this is only available in the Elite edition. The Export to Application option sends the processed photo directly to your selected image-editing application as a JPEG, TIFF or DNG file. The next two options are Export to Facebook and Export to Flickr, which are self-explanatory and allow you to add tags and privacy options. Finally, there is the option to export your image to Lightroom.

The last feature is Print. This allows you to send a file directly to an installed printer, with plenty of options available including ICC profile selection for colour-managed printing. One notable missing feature is the ability to centre the image on a page, although by carefully altering the margins and image size you can manually reposition it.

As the Standard edition of DxO OpticsPro 10 does not include ClearView or Prime technology, we would recommend the Elite edition to get the most out of the software.

AP

Our verdict

Dxo OPTICSPRO 10 is a feature-rich image-processing application that produced excellent results on every image throughout our test. OpticsPro 10 offers significantly more control than Adobe Camera Raw, and the results speak for

themselves. Although it may lack some of the image-management and cataloguing features of Adobe Lightroom, OpticsPro 10 is excellent at its primary task: getting the very best from your raw images as quickly and easily as possible.

For and against

- +
- Very fast processing
- +
- Faster PRIME noise reduction
- +
- Extensive database of camera lens combinations
-
- Multiple display of palettes can be overwhelming
-
- Print function does not have an option to centre image on page





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Technical Support

• EXPERT ADVICE • TIPS • TRICKS • HACKS • KNOW-HOW

White balance woes

Q The default white balance settings on my Nikon D5200 never seem to capture colours as I see them. In cloudy conditions the greens are too yellow, in sunlight they are too blue; in tungsten the whites are yellow and the auto is hardly ever accurate.

Taking the pictures in raw and adjusting them later means I can't compare them with the colours at the time of shooting. I have rectified the problem to a large degree by making my own adjustments in the white balance settings on the colour matrix, and this gives me a fairly accurate colour reproduction most of the time. All these adjustments work, but it is disappointing for a camera costing more than £500.

I understand that white balance defaults can never suit every situation perfectly, but I would like to know if my camera has a fault and, if so, if it can be reset in some way. I mainly use an 18-55mm kit lens with a Hoya HMC UV filter and HB-45 hood.

Sherwin Chase

A White balance presets are as much an aesthetic choice by the camera maker as they are about any notion of colour accuracy. Also, white balance presets for various types of artificial light are, by necessity, an approximation. Not all tungsten lights are the same colour, and fluorescent tubes vary widely in the spectra of light they emit. So a camera maker has to pick the preset it thinks is best overall. With this in mind, it may be worth recalibrating your presets to accommodate lighting conditions you encounter frequently, but you could end up being further off neutral in different lighting.

I'd expect all samples of a given camera model to behave the same, and in practice all models

of a given type from any one manufacturer also tend to behave similarly in terms of colour rendition. Cameras like your Nikon D5200 are mass-produced, so it's simply not practical for manufacturers to calibrate them individually. However, image sensors are made under carefully controlled conditions, so every sample of a camera model is expected to behave in almost the same way. This means your DSLR will probably have a generic set of white balance presets shared with every other sample of the same type, and if you were to replace it with another one, chances are you would see near-identical behaviour. You're therefore unlikely to solve your problems by buying another DSLR from the same maker.

Also, manufacturers can deliberately choose not to fully neutralise the white balance under low-colour-temperature light – for example, tungsten bulbs, firelight or candlelight. The rationale behind this tends to be about maintaining an 'attractive warmth' to the images, although I'm not sure many photographers would recognise this phrase when looking at strongly orange-tinted interior shots. But then they might also complain if candlelit shots came out looking too cool in tone.

Another consideration with this kind of light is noise. Fully neutralising the white balance requires strongly amplifying underexposed green and blue channels, and this results in an undesirable increase in noise. So again, there's a balance to be struck between correcting the white balance and overall image quality.

Colour rendition and white balance vary significantly between brands, with some known for the quality of their JPEG colour rendition. What



JPEG images often appear sharper and more detailed than raw files on the camera's screen

matters is that your pictures look pleasing, which normally means some degree of colour enhancement.

Andy Westlake

Zoom recommendation

Q I have just bought a Nikon D810 that I plan to use mostly for studio/portrait photography. I like prime lenses, but I'm also quite keen to buy a good-quality zoom. Can you recommend a lens that represents a good balance between price and quality?

Paul Lewis

A The obvious choice of lens for many people when buying a

Email your questions to: apanswers@timeinc.com, **Twitter** @AP_Magazine and **#AskAP**, or **Facebook**.

Or write to Technical Support, Amateur Photographer Magazine, Time Inc. (UK), Blue Fin Building, 110 Southwark Street, London SE1 0SU

Sharper JPEGs

Q I have noticed that the image on the LCD of my Olympus OM-D E-M1 is sharper when I shoot in JPEG mode than when I shoot raw. I realise that both are JPEG images on the screen, but why is one sharper than the other? I have also noticed this effect on the Panasonic Lumix DMC-GX7.

Alan Thompson

A As you know, Alan, when a camera shows a raw file on-screen, it's actually displaying a JPEG version that's embedded within the file. However, to help keep the file size down, this is often a much lower resolution version of the image. Therefore, it often looks rather less sharp than a full-resolution JPEG. One way round this is to shoot a full-resolution JPEG alongside your raw file, which will give you a more detailed review image.

Andy Westlake

professional-level Nikon DSLR is the AF-S Nikkor 24-70mm f/2.8G ED. It has a classic focal length and is ideal for portrait and wideangle shots. However, you may find it quite pricey (at around £1,235), especially when you have just paid a few thousand pounds for a new camera. You may instead want to look at the AF-S Nikkor 24-120mm f/4G ED VR, which is a highly versatile lens that performs well. It costs around £800. If you're after more reach, the AF-S Nikkor 28-300mm f/3.5-5.6G ED VR is cheaper than the other two mentioned at around £660, and is also known for being sharp and reliable.

Jon Devo

Circular Filters

Polarising Filters

49mm	£16.75	46mm	£20.00
52mm	£17.00	49mm	£21.00
55mm	£17.00	52mm	£21.50
58mm	£17.00	55mm	£23.00
62mm	£17.50	58mm	£24.50
67mm	£18.00	62mm	£26.00
72mm	£19.00	67mm	£27.00
77mm	£21.00	72mm	£28.00
82mm	£26.00	77mm	£30.00
86mm	£33.50	82mm	£35.00

Sizes: 25 to 86mm



SRB's ND1000 wins Best Value in Photo Plus' Big Stopper Group Test



Infra Red Filters

52mm	£19.95	52mm	£8.00
55mm	£20.95	55mm	£8.50
58mm	£20.95	58mm	£10.00
62mm	£21.95	62mm	£11.00
67mm	£22.95	67mm	£12.00
72mm	£24.95	72mm	£14.00
77mm	£29.95	77mm	£17.00
82mm	£39.95	82mm	£20.00

Sizes: 28 to 86mm

Sizes: 25 to 86mm

ND Filters

Full ND, Hard ND and Soft ND are available in: 0.3, 0.6, 0.9, and 1.2

Full ND Filters	ND Grad Filters
46mm	£17.00
49mm	£17.00
52mm	£18.00
55mm	£19.00
58mm	£20.00
62mm	£21.00
67mm	£23.00
72mm	£26.00
77mm	£28.00
82mm	£31.00

Sizes: 27 to 82mm

Sizes: 40.5 to 82mm

ND & ND Grad Filters listed in AP's Top 10 Landscape Accessories

Scored a Max 5 stars in the Digital Camera ND group test, winning the Gold & Value awards



Variable ND Faders

46mm	£26.00	Awarded four Stars from Amateur Photographer for Quality & Value
49mm	£27.00	
52mm	£27.50	
55mm	£29.50	
58mm	£31.00	
62mm	£32.00	
67mm	£35.00	
72mm	£36.00	
77mm	£39.00	



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37.5mm	37-52	58mm	46-77
38.1mm	40.5-58	62mm	52-77
39mm	49-52	67mm	58-82
40mm	49	72mm	86-105
40.5mm	37-58	77mm	58-105
43mm	37-72	82mm	72-105
43.5mm	46-58	86mm	72-105
46mm	37-62	93mm	82
48mm	46-58	95mm	82-105
49mm	37-77	105mm	86-95
52mm	46-77		

From £4.50

Square Filters

ND Glass Pro Filters

0.3 ND Glass Pro Filter	£29.95
0.6 ND Glass Pro Filter	£29.95
0.9 ND Glass Pro Filter	£29.95

Awarded 5 stars from for Build & Image Quality, and Value for Money. Digital Photo April 2014



Holders

A Size	£8.95
P Size	£5.00
P Size W/A	£5.00

ND Filter Kits



- 3 ND/Grad Filters
- Wallet - Adaptor Ring
- Holder - Cloth

A Size	£49.95
P Size	£49.95
P Size W/A	£49.95

Available in Full, Soft & Hard

ND Filter Sets

Include 3 ND Filters

Full ND	£34.95
Soft ND Grad	£34.95
Hard ND Grad	£34.95

Sizes: A & P

Adaptor Rings

37mm A Size	£4.00
40.5mm A Size	£4.00
46mm A & P Size	£4.00
49mm A & P Size	£4.00
52mm A & P Size	£4.00
55mm A & P Size	£4.00
58mm A & P Size	£4.00
62mm A & P Size	£4.00
67mm P Size	£4.00
72mm P Size	£4.00
77mm P Size	£4.00
82mm P Size	£4.00

Square Filter Sets

Landscape	£37.50
- 1 Sunset Graduated Filter	
- 1 Blue Graduated Filter	
- 1 Neutral Density Filter	
Black & White	£39.95

- Red Filter - Yellow Filter

- Orange Filter - Green Filter

Sizes: A & P

Individual Square Filters

0.3 Full ND	£12.50
0.6 Full ND	£12.50
0.9 Full ND	£12.50
1.2 Full ND	£15.00
0.3 Soft ND Grad	£12.50
0.6 Soft ND Grad	£12.50
0.9 Soft ND Grad	£12.50
1.2 Soft ND Grad	£15.00
0.3 Hard ND Grad	£12.50
0.6 Hard ND Grad	£12.50
0.9 Hard ND Grad	£12.50
1.2 Hard ND Grad	£15.00
Circular Polariser	£26.00
Blue Grad	£12.50
Sunset Grad	£12.50
Twilight Grad	£12.50
Red	£12.50
Green	£12.50
Orange	£12.50
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In the bag

AP's deputy editor shows us what he uses when he is travelling light



Sony Cyber-shot DSC-RX100 II

1 I like to carry a camera with me at all times, so the Sony Cyber-shot DSC-RX100 II spends most of its time in my bag. It produces excellent images for such a small camera.

Manfrotto Small Hydro Arm Kit

2 The Manfrotto hydrostatic arm and clamp kit is very useful. Obviously it isn't as flexible as a tripod, but it is a lot smaller and lighter. I carry it screwed to the bottom of the camera, and when I need a bit more stability I can usually find something to clamp it to.

MagFilter adapter ring

3 I often go away for a few days and take only the RX100 II, but by using the MagFilter adapter ring I can attach circular filters and filter holders to the camera. I'll try to have an ND, ND grad and polariser filter with me so I can always get good travel and landscape pictures.



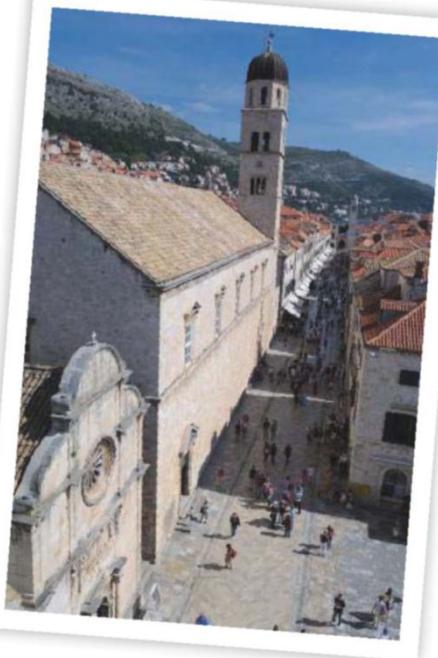
PNY PowerPack T10400

4 I love USB batteries and always have one with me. I can charge my camera, phone and tablet all from one device. A Micro USB lead is all I need, although I do keep a fully charged camera battery in reserve too.

Cokin A-series filter holder

5 I have a couple of these filter holders left from the 1990s. The smaller graduated filters are quite a good match for the front lens element of the RX100 II.

List of kit Sony Cyber-shot DSC-RX100 II, Sony LCJ-RXC jacket case, PNY PowerPack CL51, Micro USB to USB lead, Sony NP-BX1 battery, MagFilter adapter ring 58mm, 58-67mm filter holder, Cokin A-series filter holder, Manfrotto Small Hydro Arm Kit, various filters



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BLAST FROM THE PAST

Nikon FTN Photomic

Ivor Matanle looks at the last and best of the metering Nikon F cameras

LAUNCHED 1968

PRICE £259 17s 6d (£259.87) in 1968 with 50mm f/1.4 Nikkor lens

GUIDE PRICE TODAY £180-£250 with f/1.4 lens, £130-£200 with f/2 lens and slightly more for the Apollo version illustrated

The Nikon FTN improved on earlier FT metering by introducing an automatic 'wap-wap' setting of the maximum aperture of the lens in use. You insert the lens (at f/5.6), engage the prong with the meter pin, then quickly twist the aperture ring to the smallest aperture then the maximum aperture. This sets the meter for full-aperture exposure measurement.

The Nikon F was the leading professional 35mm SLR from 1968-1973, when the Nikon F2 appeared.

What's good With its magnificent engineering and lenses, the Nikon FTN was almost indestructible – which made it the photojournalists' favourite.

What's bad A carbon resistor in the Photomic head wears with age, so the meter wavers or does not work at all. Check the shutter operation and light seals before buying.



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Professor Newman on...

Lens size

Why are lenses on fixed-lens cameras often more compact than those on interchangeable-lens models?

I was recently asked why the lens built into a fixed-lens camera can often be much more compact than a similar interchangeable lens designed for the same sensor size. It is this factor that can make a fixed-lens camera an attractive alternative to a system camera, because not only is the lens more compact, since it is permanently attached, but it can also be better sealed and more robust.

To see the kind of difference I am talking about, compare the profiles of a Sony Cyber-shot DSC-RX100 III to a Nikon 1 V3 fitted with its standard zoom lens (see below). You can see that the Sony's lens is much more compact, even though both cameras are fitted with a 1in-size sensor. While not exactly the same, the lenses are quite similar. The Sony has a slightly smaller zoom range (25.7mm compared to the Nikon's 30mm at the long end), but it is also 2 stops faster (f/2.8 as opposed to the Nikon's f/5.6 at the long end). The reason the Sony lens is so much smaller is that the fixed-lens format frees up a number of design choices for the optical designer, which can result in a much smaller package.

First, the ability to use all the space, right to the focal plane, provides the designer with additional degrees of freedom. For instance, one of the most difficult-to-achieve attributes of a high-quality lens is flatness of field. An additional element called a 'field flattener' can help, but it is more effective the closer it is to the image plane. If the camera and lens are designed as a unit, the field flattener can be placed very close to the sensor (in some cameras it actually forms the glass cover to the sensor) and thus be

'In a built-in lens, the control motors and mechanisms can be placed outside the lens, in the camera body'

at its most effective. In turn, this frees the design of the rest of the lens from some of its former constraints, and the additional freedom can be used to make the optical cell more compact.

Second, in a built-in lens, the motors and mechanisms that control focus, aperture and zooming can be placed outside the lens, in the camera body. This allows the apparent body of the lens to be smaller.

The space available in the camera body can also be used to allow the lens to collapse into

a smaller package when not used. Whereas in an interchangeable lens everything must be contained in the lens barrel, in a fixed lens parts of the lens (such as the aperture mechanism or whole groups of elements) may be moved out of the way into the camera body, allowing the remainder of the lens to collapse further.

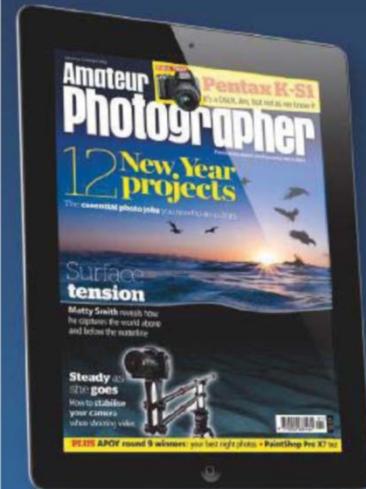
Taken as a whole, these three additional freedoms allow fixed lenses to be designed to be smaller than interchangeable lenses, without sacrificing lens quality.



The Sony Cyber-shot DSC-RX100 III's fixed 8.8-25.7mm f/1.8-2.8 lens is smaller and faster than the 1 NIKKOR VR 10-30mm f/3.5-5.6 PD-Zoom (top), despite both being designed to work with a 1in-type sensor

Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

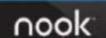
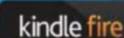
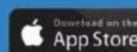
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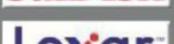
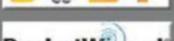
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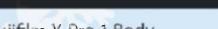
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£329	£30	£299
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£3,645	£100	£3,545
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£1,299	£79	£1,220
£449	£50	£399
£1,569	£19	£1,550
£445	£30	£415
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£989	£74	£915

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LUMIX LF1
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35-100MM F4/5.6 OIS BLACK
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£769	£70	£699
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£319	£40	£279
£319	£40	£279
£412	£13	£399
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£318	£23	£295
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BLACK

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EM1 5-12-40MM BLACK
EM1 5-12-40MM SILVER
PEN E-PL6 5-14-42MM F3.5-5.6 EZ M.ZUIKO
STYLUS TOUGH TG-3 BLACK
STYLUS TOUGH TG-3 RED
40-150MM F2.8 PRO
40-150MM F2.8 PRO WITH CONVERTER
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75MM F1.8 SILVER

WAS	SAVE	NOW
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£979	£30	£949
£1,699	£100	£1,599
£1,699	£100	£1,599
£420	£51	£369
£319	£50	£269
£319	£50	£269
£1,299	£100	£1,199
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£699	£24	£675

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SAVE

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50-500MM F4/6.3 CANON EOS	£950	£40	£910
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85MM F1.4 EX DG HSM <small>CANON EOS & NIKON</small>	£625	£26	£599
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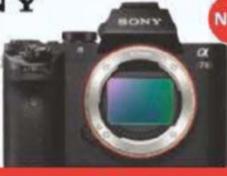
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Meters - Ambient/Flash		24-120mm F3.5-5.6 ED AF	E+ / E+ £99 - £129	180mm F2.8 ED AIS	E+ £299
Minolta Autometer IIIF	E- £59	24-50mm F3.5-5.6 AF	E- £79	200mm F2.8 AFED AIS	E+ £949 - £1,499
Autometer VF	E+ £69	24-50mm F3.5-5.6 AFN	E+ £99	200mm F4 AF Micro	E+ £149
Autometer VF + 5 Degree Viewfinder	E+ £129	24-70mm F2.8 G AFS ED	E+ / Minif- £899 - £929	200mm F4 AF	E+ £149
Sekonic DigiPro F	E+ £129	24-85mm F2.8 AF	E+ / E+ £299	200mm F5.6 Medical	E+ £399
L308B Flashmate	E+ £75	24-85mm F3.5-5.6 AF	E+ / £249 - £279	300mm F4 AF AIS	Exc / E+ £149 - £179
L748H LiteMelter Pro	E+ / E+ £249	24mm F1.4 G AFS ED	E+ / Minif- £149 - £1189	400mm F3.5 AFED AI	E+ £899
Polaris Dual 5 Mauer	E+ £149	24mm F1.4 G AFS ED + Filter	Minif- £1189	400mm F4.5 Nikkor-Q Auto	E+ £750
Flashmeter 2	E+ £79	28-200mm F3.5-5.6 AF	Exc / E+ £99 - £149	500mm F5 Reflex	E+ £449
Gossen Digiro F	E+ £179	28-300mm F3.5-5.6 AF ED VR	E+ £549	500mm F8 Reflex	E+ / £249 - £269
Lunaxis F + Tele Attachment	E+ £49	28-75mm F2.8 3x DI Tamron	E+ £129	600mm F4 ED AIS + TC300 Converter	E+ £1,749
Multisix	E+ £99	28-85mm F3.5-5.6 AF	E+ £99		
Sixtont Digital	E+ £119 - £29	28mm F2.8 AF	E+ / £139		
Starline	E+ £269	28mm F2.8 AF	E+ / Minif- £149 - £169		
Meters - Spot Meters		35-105mm F3.5-5.6 AFN	E+ / £79 - £99		
Sekonic Digi-Spot L488 Miller	Unused £159	35-100mm F2.8 AF	E+ / £195		
CPTI Spot Mauer	E+ £89	35-70mm F2.8 AF	E+ £299 - £299		
Gossen Sivolmater	E+ £199	35-70mm F3.5-5.6 AF	E+ £39		
Minolta Sivolmater F	E+ / Unused £159	35mm F1 AF AEC USM Macro	E+ £349		
Sivolmater M	E+ £179	35mm F1 AF G AFS	Minif- £360		

Minolta/Sony Auto Focus Lenses

11-18mm F4.5-5.6 DT Sony	E+ £119 - £29	40mm F2.8 Macro DX ATX Tokina	E+ / £249	45mm F2.8 Macro Body Only	E+ £349
135mm F2.8 ZA	E+ £249	40mm F2.8 Macro DX Micro	Minif- £125	45-85mm F1.5 AF	E+ £289
17-35mm F2.8-4.0 AF	E+ £179 - £199	40mm F2.8 AF	E+ / £79	45mm F2.8 AF	E+ / £159 - £199
18-200mm F3.5-6.3 DT	E+ £149	55-200mm F4.5-6.6 AFX G	E+ / £59	55mm F2.8 A	E+ / £179
18-250mm F3.5-6.3 DT Sony	E+ £239	55-300mm F4.5-6.6 AF VS	Minif- £149	60mm F2.8 AF	E+ £289 - £299
18-55mm F3.5-5.6 SAM	E+ £69	60mm F2.8 AF Micro	E+ / £249	120mm F4 Macro FA	E+ / £799
18-70mm F3.5-5.6 D	E+ £49	60mm F2.8 AF ED Micro	E+ / £269	150mm F3.5 AF	E+ / £1189
18-70mm F3.5-5.6 DT Sony	E+ £59	70-200mm F3.5-6 AF ED VR	E+ / £849	200mm F4 AF	E+ / £179
24-105mm F3.5-5.6 D	E+ £129	70-200mm F2.8 AF USD	Minif- £849		
24-105mm F3.5-5.6 DT Sony	E+ £179 - £249	70-300mm F4.5-6 AF ED	E+ / £229 - £149		
24-70mm F2.8 ZS SSM Sony	E+ £109	70-300mm F4.5-6 AF VS	E+ / £279		
24mm F2.8 AF	E+ / £149	75-240mm F4.5-5.6 AF	E+ / E+ £49 - £55		
28-75mm F2.8 D	E+ / £249	80-200mm F4.5-6 AF	As Seen / E+ £199 - £299		
28-75mm F2.8 SAM Sony	E+ / £399	80-200mm F4.5-5.6 AF	E+ £59		
28-80mm F3.5-5.6 AF	Exc / E+ £25 - £39	80-400mm F4.5-5.6 AF VR	E+ / £469		
28-80mm F3.5-5.6 D	E+ / £29 - £35	80-400mm F4.5-5.6 AFX ATX Tokina	E+ / £249		
28-80mm F4.5-6 AF	E+ / £229	85mm F1.4 AF AF	Exc / E+ £549 - £749		
28-85mm F3.5-5.6 AF	E+ / £79	85mm F1.4 G AF G	Minif- £589		
28mm F2.8 AF	E+ / £79	85mm F1.4 G AF G	Minif- £589		
30mm F2.8 SAM Macro Sony	E+ / £679 - £89	85mm F1.4 ZF Zeiss	New £799	55mm F4 SMC	As Seen / £149 - £899
35-105mm F3.5-5.6 AF	E+ / £229 - £79	90mm F2.5 SP Macro AF	E+ / £749	100mm F4 Macro + 1:1 Converter	E+ / £399
35-70mm F3.5-5.6 AF	E+ / £25	90mm F2.8 SP Macro AF	E+ / £199	135mm F4 Macro Takumar	Exc / E+ £129 - £149
50mm F1.4 AF Sony	E+ / £188	90mm F2.8 SP Macro AF	E+ / £159	150mm F2.8 Takumar	Exc £99
50mm F1.7 AF Sony	E+ / £250	90mm F2.8 SP Macro AF	E+ / £199	165mm F2.8	E+ / £129
50mm F1.8 DT Sony	E+ / £239 - £379	90mm F2.8 TS Makro Schneider	E+ / £949	200mm F4	E+ / £199
50mm F2.8 AF Macro	Minif- £265	100mm F2.7 Macro Zeiss	E+ / £999	200mm F4 SMC	E+ / £199
55-200mm F4.5-6 DT Sony	E+ / £69	105mm F2.8 AF Macro	E+ / £299	200mm F4 AF Takumar	As Seen / E+ £79 - £199
70-400mm F4.5-6 GSSM Sony	E+ / £899	105mm F2.8 AF Macro	E+ / £299	300mm F4	E+ / £199
75-300mm F4.5-6 AF	E+ / £49	105mm F2.8 G VR Macro	E+ / Minif- £479	300mm F4 ED (IF) *	E+ / £999
75-300mm F4.5-6 AF Sony	E+ / £249	200-400mm F4.5-6 AF VR	E+ / Minif- £2,999	300mm F4 ED Takumar	As Seen / E+ £159 - £349
75-300mm F4.5-6 D	E+ / £249 - £39	200-400mm F4.5-6 AF LD Tamron	E+ / £249	67 Auto Bellows	Minif- £299
80-200mm F4.5-6 X1	E+ / £229	200-500mm F5.6-7.1 LD AF Tamron	E+ / £499	2x Converter Vivitar	E+ / £45 - £79
100-300mm F4.5-6 AF	E+ / £79	300mm F2.8 G ED VR	E+ / £1,089		
100-300mm F4.5-6 Apo	E+ / £399	300mm F4 ED	E+ / £349		
500mm F8 AF Reflex	E+ / £350	Composer + Tilt Transformer Lens Baby	E+ / £229		

Sigma - Sony / Minolta AF

20-40mm F2.8	E+ £199	TC-17 EL Converter	E+ £219	TC-17 EL Converter	E+ £199
24-70mm F2.8 AF EX DSM	E+ £249	TC-20 ELI Converter	E+ / Minif- £199	TC-20 ELI Converter	E+ / Minif- £199
28-200mm F4.5-6	E+ £45	2x DC Converter Kenko	E+ / £45	2x DC Converter Kenko	E+ / £45
28-70mm F3.5-5	E+ / £15	2x MC Converter Kenko	E+ / £35	2x MC Converter Kenko	E+ / £35
28mm F1.8 EX DG	E+ / £259	2x Pro300 Converter Kenko	Minif- £79	2x Pro300 Converter Kenko	Minif- £79
50mm F2.8 EX Macro	E+ / £129				
70-300mm F4.5-6 Apo Macro	E+ / £249				
70mm F2.8 EX DG Macro	Minif- £249				
105mm F2.8 EX DG Macro	E+ / £239				
135-400mm F4.5-6 Apo	E+ / £299				
150-500mm F4.5-6 3 Apo DGM HSM	E+ / £529				
15mm F2.8 EX DG Fish Eye	E+ / £249				
180mm F3.5 Apo EX Macro	E+ / £249				
400mm F5.6	E+ / £159				
600mm F8 Reflex	E+ / £179				
Nikon AF Body Only	E+ / £1,659 - £1,799				
55mm F1.8 Body Only	E+ / £699				
55mm F1.4-3.5 Action Finder	E+ / £349				
55mm F1.4 Body Only	As Seen / E+ £149 - £299				
4E4 Body Only	E+ / £249				
45mm F1.8 Body Only	E+ / £149				
100mm F2.8 Body Only	E+ / £169 - £169				
100mm F2.8 Body Only	As Seen / £179				
90mm F2.8 Body Only	E+ / £139				
80mm F2.8 Body Only	E+ / £139				
70mm F2.8 Body Only	E+ / £139				
60mm F2.8 Body Only	E+ / £139				
50mm F2.8 Body Only	E+ / £139				
40mm F2.8 Body Only	E+ / £139				
30mm F2.8 Body Only	E+ / £139				
20mm F2.8 Body Only	E+ / £139				
10-17mm F3.5-5.6 DX Fish Eye Tokina	E+ / Minif- £329				
12-24mm F4 PRO MK1 Tokina	E+ / £279				
12-24mm F4 PRO SD Tokina	Minif- £299				
12-24mm F4 PRO EX DSM	E+ / £399				
14mm F2.8 AF SP AF Tamron	E+ / £349				
16-85mm F3.5-5.6 G ED VR AFs DX	E+ / £229 - £599 - £1,29				
16mm F2.8 AF Fish Eye	E+ / £479				
17-55mm F2.8 G AFs DX IFED	E+ / £499 - £599				
17-55mm F2.8 G AFs DX	E+ / £249				
18-200mm F3.5-6.6 AF DX VR	E+ / £349 - £389				
18-270mm F3.5-6 Di VC Tamron	E+ / £199				
18-270mm F3.5-6 Di VC Tamron	E+ / £179				
18-35mm F3.5-5.6 AF	E+ / £239				
18-35mm F3.5-5.6 G AFs VR	Minif- £79				
18-35mm F3.5-5.6 AFs II	Minif- £59				
18-70mm F2.8 X1 II	E+ / £149				
18-70mm F2.8 X1 II	Exc / E+ £135				
18-70mm F2.8 X1 II	E+ / £249				
18-200mm F3.5-6.6 AF DX VR	E+ / £249				
18-270mm F3.5-6 Di VC Tamron	E+ / £199				
18-270mm F3.5-6 Di VC Tamron	E+ / £179				
18-35mm F3.5-5.6 AF	E+ / £239				
18-35mm F3.5-5.6 G AFs VR	Minif- £79				
18-35mm F3.5-5.6 AFs II	Minif- £59				

Olympus OM Lenses

50mm F1.8 ZA	E+ £249	40mm F2.8 AF Macro	E+ / £125	45mm F2.8 Macro Body Only	E+ £349
17-35mm F2.8-4.0 AF	E+ £179 - £199	40mm F2.8 AF	E+ / £79	45mm F2.8 AF	E+ / £159 - £199
18-200mm F3.5-6.3 DT	E+ £149	55-200mm F4.5-6 AFX G	E+ / £59	55mm F2.8 A	E+ / £179
18-250mm F3.5-6.3 DT Sony	E+ £239	55-300mm F4.5-6 AF VS	Minif- £149	60mm F2.8 AF	E+ £289 - £299
18-55mm F3.5-5.6 SAM	E+ £69	60mm F2.8 AF Micro	E+ / £249	120mm F4 Macro FA	E+ / £799
18-70mm F3.5-5.6 D	E+ £49	60mm F2.8 AF ED Micro	E+ / £269	150mm F3.5 AF	E+ / £1189
18-70mm F3.5-5.6 DT Sony	E+ £59	70-200mm F3.5-6 AF ED VR	E+ / £849	200mm F4 AF	E+ / £179
24-105mm F3.5-5.6 D	E+ £129	70-200mm F2.8 AF USD	Minif- £849		
24-105mm F3.5-5.6 DT Sony	E+ £179 - £249	70-300mm F4.5-6 AF ED	E+ / £229 - £149		
24-70mm F2.8 ZS SSM Sony	E+ £109	70-300mm F4.5-6 AF VR	E+ / £279		
24mm F2.8 AF	E+ / £149	75-240mm F4.5-5.6 AF	E+ / E+ £49 - £55		
28-75mm F2.8 SAM	E+ / £249	80-200mm F4.5-6 AF	As Seen / E+ £199 - £299		
28-75mm F2.8 SAM Sony	E+ / £399	80-200mm F4.5-6 AF	E+ £59		
28-80mm F3.5-5.6 AF	Exc / E+ £25 - £39	80-400mm F4.5-6 AF VR	E+ / £469		
28-80mm F3.5-5.6 D	E+ / £229 - £35	80-400mm F4.5-6 AFX ATX Tokina	E+ / £249		
28-80mm F4.5-6 AF	E+ / £229	85mm F1.4 AF AF	Exc / E+ £549 - £749		
28-85mm F3.5-5.6 AF	E+ / £79	85mm F1.4 G AF G	Minif- £589		
28mm F2.8 AF	E+ / £79	85mm F1.4 G AF G	Minif- £589		
30mm F2.8 SAM Macro Sony	E+ / £679 - £89	85mm F1.4 ZF Zeiss	New £799	55mm F4 SMC	As Seen / £149 - £899
35-105mm F3.5-5.6 AF	E+ / £229 - £79	85mm F1.4 ZF Zeiss	E+ / £749	100mm F4 Macro Macro + 1:1 Converter	E+ / £399
35-70mm F3.5-5.6 AF	E+ / £25	90mm F2.8 SP Macro AF	E+ / £179	135mm F4 Macro Takumar	E+ / £199 - £299
50mm F1.4 AF Sony	E+ / £188	90mm F2.8 SP Macro AF	E+ / £159	150mm F2.8 SP Macro Takumar	Exc £99
50mm F1.7 AF Sony	E+ / £250	90mm F2.8 SP Macro AF	E+ / £199	165mm F2.8	E+ / £129
50mm F1.8 DT Sony	E+ / £239 - £379	90mm F2.8 TS Makro Schneider	E+ / £949	200mm F4	E+ / £199
50mm F2.8 AF Macro	Minif- £265	100mm F2.7 Macro Zeiss	E+ / £999	200mm F4 SMC	E+ / £199
55-200mm F4.5-6 DT Sony	E+ / £69	105mm F2.8 AF Macro	E+ / £299	200mm F4 AF	E+ / £199
70-400mm F4.5-6 GSSM Sony	E+ / £899	105mm F2.8 AF Macro	E+ / £299	200mm F4 AF	E+ / £199
70-300mm F4.5-6 AF	E+ / £49	105mm F2.8 G VR Macro	E+ / £329 - £389	300mm F4 ED (IF) *	E+ / £999
75-300mm F4.5-6 AF	E+ / £249	105mm F2.8 G VR Macro	E+ / £329 - £389	300mm F4 ED Takumar	As Seen / E+ £



We are a small, family owned and run company, specialising in photographic consumables - and proud winners of a 2013 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog!

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PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...



"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
- Total Digital Photography Magazine

"What we're looking at here is not only the best choice of ink for the R300 printer, but also the best ink in this group test, period. There's just no getting away from the superb combination of performance and pricing"
- Computer Upgrade Magazine

Cartridge Code:

	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
T007 Black	£29.99 16ml	£3.99 20ml, 3 for £10.99	Photo 790, 870, 890, 895, 900, 915, 1290
T008 Colour	£23.99 48ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£29.99 60ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£39.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830s, 925, 935
T027 Colour	£29.99 48ml	£4.99 50ml, 3 for £13.99	
T0341-T0347 Set of 7	£126.99 set of 7	Check Website.	
T0341/8, each	£15.99 17ml	Check Website.	
T0342/3/4, each	£18.99 17ml	Check Website.	
T0345/6/7, each	£18.99 17ml	Check Website.	
T0441-T0454 Set of 4	£49.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX8600
T0441 Black	£21.99 13ml	£4.99 21ml, 3 for £13.99	Parasol Inks
T0452/3/4, each	£11.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£69.99 set of 6	£19.99, 3 sets for £56.99	R500, R500, RX600, RX620, RX640
T0481/2/3, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Seahorse Inks
T0844/5/6, each	£16.99 13ml	£3.99 21ml, 3 for £10.99	Photo R600, R1800
T0540-T0549 Set of 8	£109.99 set of 8	£35.99, 3 sets for £99.99	Frog Inks
T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£14.99 13ml	£4.99 21ml, 3 for £13.99	Duck Inks
T0551-T0554 Set of 4	£44.99 set of 4	£14.99, 3 sets for £42.99	Photo R240
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	Lilly Inks
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0591-T0599 Set of 8	£99.99 set of 8	Check Website.	Photo R240
T0591/2/3, each	£12.99 13ml	Check Website.	
T0594/5/6, each	£12.99 13ml	Check Website.	
T0597/8/9, each	£12.99 13ml	Check Website.	
T0611-T0614 Set of 4	£14.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245, RX420, RX425, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	Teddy Bear Inks
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX400/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£7.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£12.99 10ml	Check Website.	Owl Inks
T0794/5/6, each	£12.99 10ml	Check Website.	
T0801-T0806 Set of 6	£15.99 set of 6	£19.99, 3 sets for £57.99	Photo 688, DX3800/3850, DX4200/4250, DX4800/4850
T0801/2/3, each	£8.99 7ml	£3.99 13ml, 3 for £10.99	Teddy Bear Inks
T0804/5/6, each	£8.99 7ml	£3.99 13ml, 3 for £10.99	S20, S21, SX100/105/110/115/200/205/210/215
T0870-T0879 Set of 8	£7.99 set of 8	Check Website.	SX400/405/415/515, D78/92/120, B40W, BX300
T0870 Gloss	£7.99 11ml	Check Website.	DX400/4400/5000/6000/7000/7400/8400/9400
T0871/2/3/4, each	£9.99 11ml	Check Website.	Photo 1400
T0877/8/9, each	£9.99 11ml	Check Website.	Owl Inks
T0961-T0969 Set of 8	£74.99 set of 8	Check Website.	Photo R2800
T0961/2/3/4/5, each	£9.99 11ml	Check Website.	Husky Inks
T0966/7/8/9, each	£9.99 11ml	Check Website.	
T1281-T1284 Set of 4	£29.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX306F
T1281 Black	£7.99 5.9ml	£4.99 13ml	Fox Inks
T1282/3/4, each	£7.99 3.5ml	£3.99 10ml	SX420W/425W/445W/525W/620W, BX305F/320F/520W/535W/625F/625FW/630FW, BX335FW/WD/BX325FW/BX395FW, B422WD
T1291-T1294 Set of 4	£42.99 set of 4	£16.99 set of 4	Photo R3000 Turtle Inks
T1291 Black	£10.99 11.2ml	£5.49 16ml	Photo R2000 Kingfisher Inks
T1571-9, each	£20.99 25.9ml	each or £16.99 set of 8	Photo RX700 Penguin Inks
T1591-9, each	£14.99 17ml	each or £107.99 set of 8	Photo Pr 3800, 3880
T5591-6, each	£13.99 13ml	each or £74.99 set of 6	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
T5801-9, each	£41.99 80ml	each or £239.99 set of 8	Fountain Pen Inks
No. 16 Set of 4	£24.99 set of 4	£14.99 set of 4	Workforce WF-2010W, 2510WF, 2520WF, 2530WF, 2540WF
No. 16 Black	£7.99 5.4ml	£4.99 18ml	Smooth Capacity Fountain Inks
No. 16 CMY, each	£5.99 3.1ml	£3.99 13ml	Expression Home XP20, XP102, XP202, XP205, XP302, XP305, XP402, XP405
No. 16XL Set of 4	£44.99 set of 4	£14.99 set of 4	Daley Inks
No. 16XL Black	£14.99 12.9ml	£4.99 18ml	Expression Home XP30, XP102, XP202, XP205, XP302, XP305, XP402, XP405
No. 16XL CMY, each	£11.99 6.5ml	£3.99 13ml	High Capacity Daley Inks
No. 18 Set of 4	£22.99 set of 4	£14.99 set of 4	Expression Photo XP750, XP850
No. 18 Black	£7.99 5.2ml	£4.99 18ml	Elephant Inks
No. 18 CMY, each	£5.99 3.3ml	£3.99 13ml	Expression Photo XP750, XP850
No. 18XL Set of 4	£46.99 set of 4	£14.99 set of 4	High Capacity Elephant Inks
No. 18XL Black	£14.99 11.5ml	£4.99 18ml	Expression Premium XP600, XP605, XP700, XP800
No. 18XL CMY, each	£11.99 6.8ml	£3.99 13ml	Polar Bear Inks
No. 24 Set of 6	£44.99 set of 6	£14.99 set of 4	Expression Premium XP750, XP850
No. 24 B/L/C/L/M, each	£9.99 5.1ml	£4.99 18ml	High Capacity Polar Bear Inks
No. 24 CMY, each	£7.99 4.6ml	£3.99 13ml	
No. 24XL Set of 6	£69.99 set of 6	£14.99 set of 4	
No. 24XL B/L/C/L/M, each	£11.99 8.8ml	£4.99 18ml	
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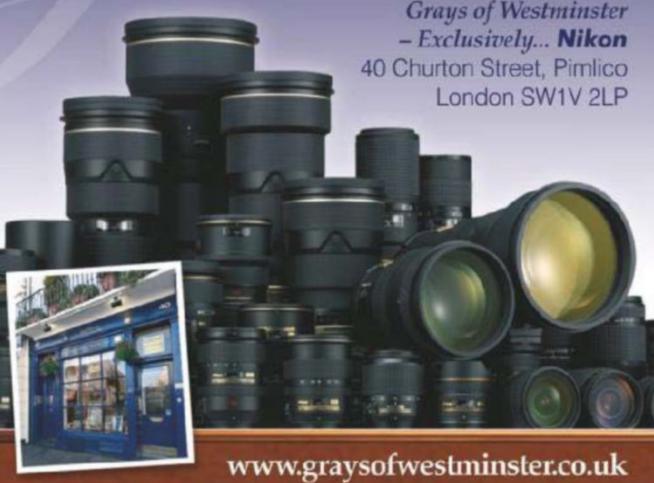
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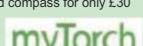
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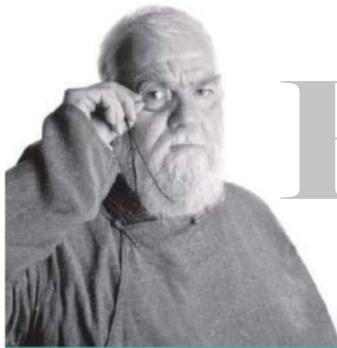
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Final Analysis

Roger Hicks considers...

'Le Sarto bar' (2012), by JA



Sometimes you see a picture that makes your blood run cold: something so staggeringly brilliant that it makes you despair of ever being anything more than a merely competent photographer. You think: nobody should be allowed to be this good.

JA's collages of the café-bar Le Sarto were an example. This was the biggest, and for my money, the best.

Descent into hell

We saw it during the annual photography festival Les Rencontres d'Arles, in 2014. We had taken refuge in the Le Sarto after a descent into hell at one of the official exhibition venues, the Bureau des Lices. If you think 'descent into hell' sounds like something of an exaggeration, then you have never suffered from claustrophobia, never suffered from the kind of nightmare where every turning, every action, makes things worse: the 'Hot Hells' of Buddhist theology. We had to ask a security guard to lead us out. We were

not alone: we know no one who survived it for more than half an hour.

We had walked past Le Sarto a thousand times. On the 1,001st occasion, we walked in. This picture dominated one wall. It looked far better at 2-3m wide (7-10ft) than it ever could reproduced here, but imagine the full size and you begin to get some idea of what it might be: kaleidoscopic, immersive. Le Sarto bar is superb. The picture of it is arguably even better.

The genius lies in both the scale of the collage itself and the inspired combination of scales in the smaller images that make it up. It's slightly reminiscent of formal Thai painting, where perspective is subordinated to the importance of each element of the picture: more important elements are rendered bigger, but never in a way we can't relate to.

JA (Julie Albarel) is young: mid-20s, at a guess. This picture may of course be a one-off, a happy accident. But I don't think so. There were others at the same exhibition that were close enough to it,

'The genius lies in both the scale of the collage itself and the inspired combination of scales in the smaller images'

but not as big and therefore not as good. If she can keep this up, she is one of the greatest photographic collage artists of all time: up there with the Russians and Germans of the '20s and '30s, up there with Vik Muniz, although of course her style is completely different.

The vast majority of collages leave me cold, because there is always a temptation to judge anything by our own aspirations and potential, and I am not much good at the technique. Then again, very few are. But this: this did not leave me cold. Go to www.ja-fotografie.com to see if you agree. If you are in Arles in 2015, don't walk past Le Sarto. Go in. I don't know if there will be an exhibition there, but if you have looked at this picture, you should feel immediately at home.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his website at www.rogerandfrances.com). Every week in this column Roger deconstructs a classic or contemporary photograph. Next week he considers an image by Elliott Landy



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